

MOTION PICTURE HERALD

Newsreel

Veteran Urges:

**PUT MORE
FRESH MEAT
IN PROGRAMS
TO BEAT TV**



REVIEWS (In Product Digest): GO FOR BROKE!, CIRCLE OF DANGER, GOLDEN SALAMANDER, CUBAN FIREBALL, SILVER CITY BONANZA, HEART OF THE ROCKIES, I WAS AN AMERICAN SPY, INSURANCE INVESTIGATOR. (In News Section): THE FAT MAN

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MARCH 31, 1951

M·G·M
**"The Best
in
Musicals"**

"LOUDER PLEASE!"



Astaire's
"Dance on
the Ceiling"
is terrific!



"The Liar Song"
and "Too Late
Now" are on the
Hit Parade. The
"Haiti" spectacle
is sensational!



WHEN you advertise
ROYAL WEDDING," use this slogan:
M-G-M, 'The Best in Musicals'!"

The public knows it's a
Guarantee of the Tops
In Technicolor Musicals!
And "Royal Wedding's"
First engagements
Confirm another BIG
M-G-Musical smash hit!

"ROYAL WEDDING"

M-G-M presents FRED ASTAIRE • JANE POWELL in "ROYAL WEDDING" co-starring PETER LAWFORD • SARAH CHURCHILL • KEENAN WYNN • With Albert Sharpe • Color by TECHNICOLOR • Story and Screen Play by Alan Jay Lerner • Music by Burton Lane • Lyrics by Alan Jay Lerner • Directed by STANLEY DONEN • Produced by ARTHUR FREED



ROYAL BUSINESS!

Imagine!

Radio City Music Hall
1st week terrific!
2nd week tops first!
3rd week tops both!

First 80 dates top
M-G-M's Biggest Musicals
including "Three Little Words"
and "Summer Stock."

P.S.

TRADE SHOW NEWS!

("to Mister Exhibitor")

We're so proud of our next Technicolor Musical "The Great Caruso" that we state in all sincerity it will challenge all of our 1951 Musicals for first place including those two terrific M-G-M Musicals on the way, "Showboat" and "An American In Paris." Please be sure that some one from your theatre goes to the trade show of "The Great Caruso."

M-G-M's
"GREAT CARUSO"
TRADE
SHOWS
APR. 12th



Mario Lanza's Song
"Be My Love" is
sweeping the nation.
He's the new idol of
the fans!

ALBANY	20th-Fox Screen Room	1052 Broadway	4/12	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/12	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/12	10:30 A.M.	MINNEAPOLIS	20th-Fox Screen Room	1615 Currie Avenue	4/12	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/12	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/12	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/12	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/12	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/12	1:30 P.M.	NEW YORK - N. Y.	M-G-M Screen Room	630 Ninth Avenue	4/12	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	4/12	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/12	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/12	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/12	1 P.M.
CLEVELAND	20th-Fox Screen Room	2215 Payne Ave.	4/12	1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/12	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/12	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/12	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/12	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/12	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/12	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	4/12	1 P.M.
DETROIT	20th-Fox Screen Room	2211 Cass Avenue	4/12	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/12	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	4/12	1 P.M.	SAF. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/12	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1726 Wyandotte St.	4/12	2 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	4/12	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/12	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/12	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/12	2 P.M.					

M-G-M presents "THE GREAT CARUSO" starring MARIO LANZA • ANN BLYTH • DOROTHY KIRSTEN • JARMILA NOVOTNA BLANCHE THEBOM • With Teresa Celli • Richard Hageman • Carl Benton Reid • Color by TECHNICOLOR • Written by Sonya Levien and William Ludwig • Suggested by Dorothy Caruso's Biography of Her Husband • Directed by RICHARD THORPE • Produced by JOE PASTERNAK Associate Producer JESSE L. LASKY



JOAN CRAWFORD ROBERT YOUNG FRANK LOVEJOY "GOODBYE, MY

Now say hello to
**"GOODBYE,
 MY FANCY"**

*...the swellest
 ...and attraction
 since "Red Pierce!"*

TRADE SHOW

April 9

WARNER BROS.



FANCY WITH **EVE ARDEN** DIRECTED BY **VINCENT SHERMAN** PRODUCED BY **HENRY BLANKE**

Screen Play by Ivan Goff and Ben Roberts • Based on the Play by Fay Kanin
 From the Stage Production by Michael Kanin • In association with Aldrich and Myers

ALBANY
 Warner Screening Room
 79 N. Pearl St. • 12:30 P.M.

ATLANTA
 20th Century-Fox Screening Room
 197 Walton St. N.W. • 2:30 P.M.

BOSTON
 BKO Screening Room
 122 Arlington St. • 2:30 P.M.

BUFFALO
 Paramount Screening Room
 444 Franklin St. • 2:00 P.M.

CHARLOTTE
 20th Century-Fox Screening Room
 308 S. Church St. • 2:00 P.M.

CHICAGO
 Warner Screening Room
 1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
 BKO Palace Th. Screening Room
 Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
 Warner Screening Room
 2300 Payne Ave. • 8:30 P.M.

DALLAS
 20th Century-Fox Screening Room
 1803 Wood St. • 2:00 P.M.

DENVER
 Paramount Screening Room
 2100 Stout St. • 2:00 P.M.

DES MOINES
 Paramount Screening Room
 1125 High St. • 12:45 P.M.

DETROIT
 Film Exchange Building
 2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
 20th Century-Fox Screening Room
 326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
 Florida Theatre Bldg. Sc. Rm.
 128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
 20th Century-Fox Screening Room
 1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
 Warner Screening Room
 2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
 20th Century-Fox Screening Room
 151 Vance Ave. • 2:00 P.M.

MILWAUKEE
 Warner Theatre Screening Room
 212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
 Warner Screening Room
 1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
 Warner Theatre Projection Room
 70 College St. • 2:00 P.M.

NEW ORLEANS
 20th Century-Fox Screening Room
 200 S. Liberty St. • 8:00 P.M.

NEW YORK
 Himm Office
 321 W. 44th St. • 2:30 P.M.

OKLAHOMA
 20th Century-Fox Screening Room
 10 North Lee St. • 1:30 P.M.

OMAHA
 20th Century-Fox Screening Room
 1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
 Warner Screening Room
 230 No. 13th St. • 2:30 P.M.

PITTSBURGH
 20th Century-Fox Screening Room
 1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
 Jewel Box Screening Room
 1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
 20th Century-Fox Screening Room
 216 East 1st South • 2:00 P.M.

SAN FRANCISCO
 Paramount Screening Room
 205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
 Modern Theatre
 2400 Third Ave. • 10:30 A.M.

ST. LOUIS
 Sironco Screening Room
 3143 Olive St. • 1:00 P.M.

WASHINGTON
 Warner Theatre Building
 13th & E. Sts. N.W. • 10:30 A.M.



SCOOP! Now Available!

A Full Length News Feature

The Kefauver

CRIME INVESTIGATION

Filmed in action by Movietone News Cameramen

**A GREAT PUBLIC SERVICE THAT
ONLY THE EXHIBITOR CAN
PERFORM FOR HIS COMMUNITY!**

Bringing a Close-Up View of

THE INVESTIGATORS

Sen. Estes Kefauver
Sen. Charles W. Tobey
Sen. Herbert R. O'Connor
Sen. Lester C. Hunt
Sen. Alexander Wiley
Chief Counsel Rudolph Halley

THE WITNESSES

Frank Costello
Ambassador O'Dwyer
Anastasia
Virginia Hill Hauser
Frank Erickson
Jacob (*Greasy Thumb*) Guzik

— *and others* —

GRATIS—1-SHEET AVAILABLE

Telephone — Wire Your 20th Century-Fox Exchange Now!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 182, No. 13

March 31, 1951



Encouraging Reports

LAST week was memorable in recent industry news in that on the same morning, March 23, two company presidents held press conferences and gave detailed information to support their optimistic views of the future of their firms. Both Mr. Arthur Krim, president of United Artists, and Mr. William C. MacMillen, Jr., president of Eagle Lion Classics, are now looking ahead with quiet confidence. There is a realization that hard work, efficient service and strong product are essential to permanent success. ELC, Mr. MacMillen announced, will show a \$200,000 profit in the fiscal year ending in June which compares with an \$800,000 loss in the previous 18 months. For his part Mr. Krim put prime emphasis on product, with 20 releases planned this year and 24 "A" features next. The strengthened position of both ELC and UA is not only good news to independent producers seeking release outlets but also to exhibitors who are always glad to have more good product.

Well Done, MPIC

HOLLYWOOD has demonstrated that it learned much about public relations at the time of the 1947 Congressional hearing concerning Communism in the film industry. When the new hearing opened last week the production colony, through the Motion Picture Industry Council, issued a clear statement of policy that should have a constructive influence throughout the country.

The pledge of the MPIC to support the investigation of the House Un-American Activities Committee is available for all who care to read it. In addition support is assured "any legally constituted body that has as its objective the exposure and destruction of the International Communist Party conspiracy."

This sweeping statement was accompanied by a call to all former Communists connected with the industry to come forward and reveal their affiliation. To these, provided they "prove conclusively that they have repudiated forever that relationship" the MPIC offers commendation and encouragement.

The MPIC also properly pointed out that the public has been given an exaggerated and distorted impression of the degree of any Communist penetration of Hollywood.

Exhibitors should bring the very same facts emphasized by the MPIC to the attention of local editors and other opinion makers:

- 1) The industry supports efforts to weed out Communists;
- 2) Communists have never made any effective impression on the product—their number and influence in Hollywood have been wildly exaggerated;
- 3) Individuals who now admit former Communist affiliation are entitled to a square deal, based on the circumstances of the particular case; and,
- 4) Neither the industry nor the public is sympathetic to those who wish to refuse to answer or give evasive replies to questions of their links with Communism.

The first day of the new hearings Mr. Larry Parks admitted

that he had been a member of the Communist Party but severed his connection in 1945. He made it clear that he considers that he is 100 per cent loyal to the United States. His appearance before the committee and his open admission made a favorable impression in Washington. The public, of course, must be the final judge. Mr. Parks deserves to be commended for his frankness. Certain of his statements, such as the one asserting that he saw nothing wrong with being a Communist, require clarification. If he believes that, he still has much to learn. When he entered the Communist Party, he presumably did not know much about it. Now his future as an entertainer depends on his learning what Communism is and making a sincere and convincing repudiation of it.

Television's Power

THE extensive nation-wide interest in programs of the Senate Crime Investigating Committee hearings is another indication of what showmen have long suspected! Television's greatest strength may not be in the usual fields of entertainment but in areas of spot news.

Attention undoubtedly was increased by the fact that the television audience could see and hear the witnesses at the same time as those in the hearing room. It is to be doubted that the programs would have received such intense audience reaction had it been known in advance what would happen. No one really knew, including the Committee's chief counsel, how any witness would answer the next question.

At the very time the television shows of the hearings were sweeping this country's attention, the British Broadcasting Corporation was having its first tremendously successful program. As in the U. S., the British program was not an entertainment show in the usual sense. It was a daily series dealing with "slimming" or reducing, in which two women were featured as the guinea pigs. The British program caught on with astonishing success—in fact too much success. In short order, a significant per cent of the women in Britain, despite the continuing rationing of food, had taken up the "slimming" fad. It finally became necessary for the BBC to televise the King's own physician telling English women not to reduce without the advice of a doctor. The BBC decided not to mail out the 50,000 diet folders requested by members of the television audience.

Critics who assert that the film has yet to live up to its potentialities had better ponder whether television's forte is to be crime hearings and "slimming" instructions.

Q Something of a record in television's short history was created last week by the announcement that Mr. Milton Berle has been signed to a 30-year contract by the National Broadcasting System. By putting his talent in the exclusive control of NBC Mr. Berle will receive, according to press reports, over \$1,000,000 plus an additional sum for each program in which he participates. Television can now boast a 'big industry' history of about two years yet it has a longer-term star contract than the film business has ever had in its half century of history. Perhaps that proves television executives—and stars—are bigger optimists.

Letters to the Herald

30-Minute Shorts

TO THE EDITOR:

I would like to see the major companies produce a series of 30-minute shorts. It is my opinion that a 30-minute short could be used to better advantage than a series of one or two-reelers. So often the two-reelers actually run 15 or 16 minutes and the one-reelers from six to nine minutes.

Since many of the major features run 75 to 80 minutes, a well balanced program could be built around a 30-minute short, feature and cartoon. This would be an ideal two-hour program.

Over a period of two years, in a town which double featured for years, we have found the patrons are more favorable to a single feature policy if the program runs approximately two hours. In order to get a two-hour program it is necessary to book several shorts which we think are tiresome. —W. FRANK AVELOTTE, *Trail Theatre, Fort Collins, Col.*

More Color

TO THE EDITOR:

I think all "A" production should be in Technicolor. Other color is O.K. for "B" pictures but they should all be in color to combat television competition.

I also think third dimension should be a double frame on 35mm prints so that it can be used in our regular projectors and screens so that all theatres can show it. The public will buy the special eyeglasses to see the shows providing the prices are not too high. —NORBERT WETSTEIN, *Coleman Theatre, Coleman, Wis.*

Better Than We Think

TO THE EDITOR:

Recently, during my conversation with a person of long and successful experience in show business about the atmosphere of pessimism and despair about the quality of pictures, he said:

"Why do we submerge ourselves in this defeatist attitude—everyone going around saying 'what terrible pictures Hollywood is turning out'. How can we expect people to want to go to a movie when we ourselves talk, where everyone can hear us, about how poor pictures are?"

"Suppose the breakfast food people said 'this is a bad year for corn (there are bad years for corn) and cornflakes are below par'—or 'the peaches are dry and tasteless this year' (and there are years like that)—

or 'the grapefruit are pithy'. Imagine what breakfast would be with no interest in cornflakes and no interest in peaches or grapefruit.

"What we need," this party maintained with enthusiasm, "is some old P. T. Barnum stuff—P. T. who came out every spring with the same elephants, the same lions and tigers, etc., and proceeded to call it and sell it as the greatest show on earth.

"Now we have the greatest show on earth in the movies—better than television with all its women wrestlers and better than radio with its hackneyed soap operas and better than the New York stage with its revivals of old play taintypes set to music."

The sooner we all get in the right frame of mind and set about telling the public about the good things in this business, the sooner we will be out of the red and into the black again where we belong. We are better than we think and movies are still and will always be the best entertainment medium for the most people. —ALLEN JOHNSON, *B and J Theatres, Grand Rapids, Michigan.*

Message Films N.G.

TO THE EDITOR:

I'd like to know why there are so many message pictures made and remade when records show that they neither gross nor satisfy the larger part of audiences. There's no entertainment that can surpass a good movie. —OTTO SETTELE, *Playhouse, Scituate, Mass.*

Escape

TO THE EDITOR:

We need entertainment film. The patron doesn't want education, propaganda or realism. He wants escape—just for a little while.

We need new star personalities as we have never before needed them in the history of our industry. —EARLE J. STIER-WALT, *McCleary Theatre, McCleary, Wash.*

Crime Does Not Pay

TO THE EDITOR:

Please let's have more musicals and family type pictures and less of the crime type. I think this is necessary if our industry is to survive the pressure of community clubs and groups. —MRS. W. L. MOXLEY, *Moxley Theatres, Blytheville, Ark.*

Titles That Sell

TO THE EDITOR:

For the benefit of selling I would suggest a better consideration in the selection of "titles." For example, try and sell a picture with a title like "Two Weeks with Love." Unless it's a well known stage show or book it's difficult to sell pictures without good box office titles. —Toronto Exhibitor.

Direct Mail

TO THE EDITOR:

Sales promotion departments of the various film distributors are missing a bet in not re-designing the old fashioned herald into a compact, attractive mailing piece. The style of the antiquated herald is the same as it was 20 years ago! It is no wonder exhibitors do not purchase this type of advertising.

A great majority of theatres in cities as well as small towns use direct mail as a sure way of getting their programs into the hands of their customers. An attractive mailing piece would be in great demand.

I wonder which film company will be the first to cash in on this ready market? —STANLEY A. B. COOPER, *Citizens Theatre Company, Brazil, Ind.*

Want to Relax

TO THE EDITOR:

People go to the movies to get away from the everyday monotony of life. Therefore, they want entertainment, not melodrama, and laughter, not tears. They want to relax and not have any problem shoved down their throats. Producers should never forget we are in the entertainment field. —LYLE LEAS, *Star Theatre, Fremont, Ind.*

Winter Drive-Ins

TO THE EDITOR:

It seems to me that the film exchanges should give drive-ins reduced rates during the winter and not force us to run cheaper pictures. This problem needs solving. —FRANKLIN H. FRADY, *Asheville Drive-In Theatre, Asheville, N. C.*

Civic Affairs

TO THE EDITOR:

I'm doing my part to help promotion of coming attractions and aiding with civic affairs that will benefit the theatre. —LEONARD C. UTECHT, *Lake Theatre, Oak Park, Ill.*

MOTION PICTURE HERALD

March 31, 1951

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UNITED ARTISTS offering 20 top-grade pictures, Krim says in report Page 25

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COMPO distributes speaker kits designed to present film case Page 28

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► There is bright promise ahead for the industry in the optimistic approach taken this past week by two leaders of distribution devoted largely to the handling of independent product, William C. MacMillen, Jr., and Arthur Krim, presidents of Eagle Lion Classics and United Artists, respectively, laid some cards on the table in press interviews, coincidentally on the same day, and stressed the fact that a new deal in both cases should result in a new flow of important product for exhibition.

► The next several weeks will probably determine whether COMPO is "to be killed by kind words." Both approvals of the new organizational set-up and financial contributions have been slow in coming through. While there is reluctance to attack COMPO openly, it is evident that it is still viewed with much less than enthusiasm in certain exhibition circles.

► An industry arbitration system is still a long way off. Allied States Association will move very cautiously and slowly in its talks with the distributors.

► The unquestioned success of the Kefauver Senate Committee hearings as shown at the theatres which have theatre television should prove that there is definitely a place for theatre TV as a potent weapon for exhibition in utilizing the competition's own device to meet the competition's challenge for public attention. Some say, as well, that the unexpectedly good business around Broadway on Good Friday, traditionally a poor theatre day, indicated that people were tired of too-continuous looking and listening at home TV sets during the hearings, and sought a change of pace at the local movies.

► In the offing are increased pressures for wider distribution of foreign language pictures in the United States. While it is recognized that a wider market here for such films would help American industry relations abroad, no one yet has worked out a method that will encourage exhibitors to book films that only a fraction of their normal audiences will attend.

► The New York Statutory Court order that Howard Hughes must sell his controlling interest in RKO Theatres by February 20, 1953, does not necessarily mean that a change of ownership will be effective by that date. It is likely that he will appeal to the Supreme Court in order to get the date extended or to seek for the trustee more than two years to sell after February 20, 1953.

► Television set manufacturers are worried by the slow-down in set sales. Dealers are reporting they are unable to move large inventories, and the word in the industry is that production cutbacks are due to sales resistance rather than material shortages. Lunch and tea time sessions are occupied by speculation on whether it is overproduction, saturation or the FCC's freeze on new stations and channels.

► The Kefauver crime hearing sensation is likely to start a wave of reissues of crime and gangster pictures. Cops and robbers drama will get a new impetus. Those fortunate companies with features of this kind now in circulation are planning extra exploitation attention, such as Warners with "The Enforcer."

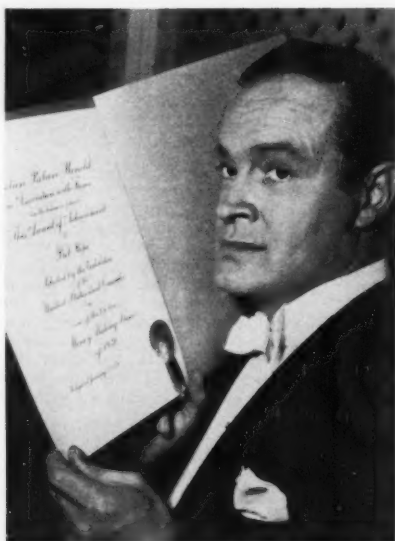
► At the moment the taxation spotlight is shifting to towns and cities that are eyeing theatre admissions as an additional source of revenue, either as a separate levy or included in a local sales tax. Most communities are now hard pressed to find extra revenue to balance budgets in view of the rising general costs of operations and in particular the heavy burden of expanding the school systems to keep up with the growing population.

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FAME WINNERS GLOW WITH PRIDE OF ACHIEVEMENT



JOHN WAYNE, Number One Money-Making Star

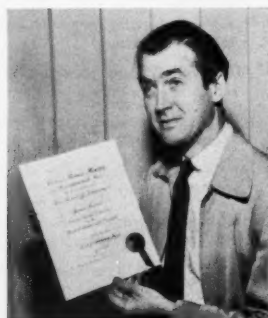


BOB HOPE

THE story that goes around the World annually, by radio announcement and by lavish press attention—the story that the personalities on these pages were chosen by exhibitors of the land—who judge by performance, as "The Ten Best Money Makers," and the best in their fields of talent. The awards are by the conductors of the annual poll of showmen, the *Motion Picture Herald* and *Fame*, annual audit of motion picture and radio personalities.

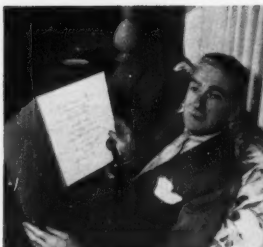


BETTY GRABLE, above



JAMES STEWART, right

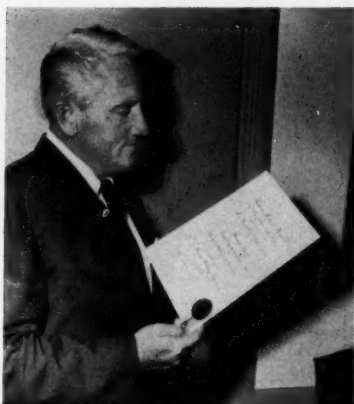
ABBOTT & COSTELLO, below



CLIFTON WEBB



ESTHER WILLIAMS



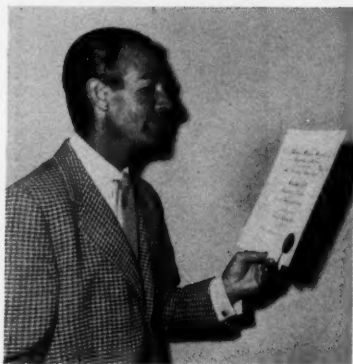
SPENCER TRACY

WESTERN STARS

ROY ROGERS, once again voted Number One Money-Making Western Star, is shown with his award. Below on this page are some others of the Top Ten Western Stars, all informed officially of their rating by the nation's exhibitors.



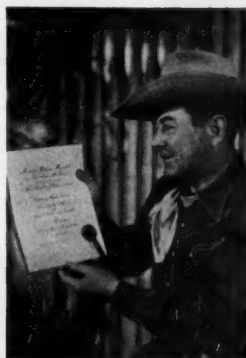
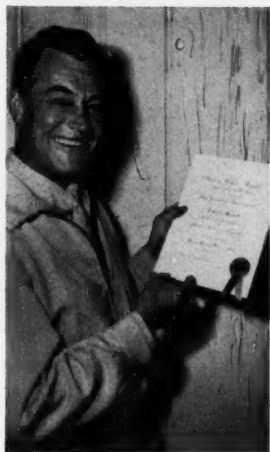
GENE AUTRY, below, who again was the nation's second ranking Western Star.



RANDOLPH SCOTT



TIM HOLT



JOHNNY MACK BROWN

CHARLES STARRETT



SMILEY BURNETTE

DALE EVANS, first of her sex to win top ranking among Western players, the constant companion, on and off the screen, of Roy Rogers, Number One Western star.



SHORT SUBJECTS



FRED QUIMBY, left, head of MGM short subjects. MGM's Tom and Jerry cartoons, Pete Smith Specialties, and Technicolor Cartoons were top shorts.



HUGH MCCOLLUM, producer, and **EDWARD BERNDT**, director, who make Columbia's Three Stooges comedies, voted fifth.

PETE SMITH, left, of the Pete Smith Specialties, adds to his collection.



GORDON HOLLINGSHEAD, right, Warner executive short subjects producer.

EDWARD SELZER, Warner cartoon chief, below.



TOP PRODUCERS



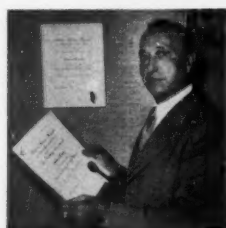
JERRY WALD, 1949-50 Champion Producer, is given his award by Marc Wolf, right, Variety International Chief Barker.



SAMUEL GOLDWYN, Champion of Champions Producer, left, receives his award from Red Kohn, Quigley Publications vice-president.

TOP DIRECTORS

CHAMPION OF CHAMPIONS DIRECTOR, right. Michael Curtiz, whose 19-year record includes 10 annual Champions. Mr. Curtiz is seen with the award of achievement.



CHAMPION DIRECTOR of the 1949-50 season, Henry King, below.



This week in pictures



PREMIERE, left, of "Follow the Sun". Fort Worth massed to see Ben Hogan, its number one sports citizen, honored by the 20th-Fox release, in Interstate circuit's Worth, Hollywood, and Palace theatres. Left, R. J. O'Donnell, circuit general manager; Mr. Hogan and his wife; Dr. Alton Ochsner, Brig. Gen. David Hutchinson.



EMERIC PRESSBURGER, who with Michael Powell produced "The Tales of Hoffman," is here for the special premiere Sunday at the Metropolitan Opera House, New York. The Lopert release will begin its New York run Wednesday at the Bijou.



By the Herald



AN INVITATION to New York's Mayor, Vincent Impellitteri, to attend the benefit premiere Tuesday evening, of RKO's "Kon-Tiki". In array are John F. Noble, Seamen's Friend Society director; the Mayor; Mrs. Knowlton Durham, benefit committee chairman; Mary McNamee, and Mrs. Judson Pratt.



THIRTY-NINTH WEDDING ANNIVERSARY, observed March 19 at the Flamingo Hotel, Las Vegas, by Mr. and Mrs. L. K. Sidney, center. He is a Loew's, Inc., vice-president. With them are Maxine Lewis, and Abe Schiller, both of the hotel.

FRED MEYERS, left, this week became United Artists' New York metropolitan district and circuit sales manager.



"BIG TIME!" is "I Can Get It for You Wholesale," the startling adaptation of Jerome Weidman's best-seller slated to open at the Roxy, New York, April 6. Leading roles are expertly handled by Sam Jaffe, Susan Hayward, above, and Dan Dailey and George Sanders.



SOUTH SEA EPIC is 20th Century-Fox's Technicolor "big, colorful, handsome spectacle," "Bird of Paradise," now being released throughout the country. Right, Louis Jourdan, Jeff Chandler and Debra Paget in a scene from the much-heralded film.

MALE STARS of "Follow the Sun," Dennis O'Keefe and Glenn Ford, right, chat on location for the Ben Hogan film, which had a smash three-theatre world premiere at Fort Worth last week. Their female counterparts are Anne Baxter and June Havoc. The picture has been lauded as "strong box office."



STRONG HOLD on New York reviewers was gained by "Rawhide" last week, with the New York *Mirror* hailing the film, now at the Rivoli, as an "intense, thrilling, powerfully suspenseful drama." Below, Hugh Marlowe gains a strong hold on Tyrone Power. Susan Hayward also stars.



BETWEEN SCENES rest is enjoyed by Coleen Gray and director Joseph M. Newman on location in Italy for "Lucky Nick Cain," a Kaydor production also starring George Raft and now being released by 20th Century-Fox.

(Advertisement)

ELC TIGHTENS ITS BELT IN PITCH FOR PRODUCT

MacMillen in a Progress Report Cites Economy, Sees \$200,000 Profit

Pointing to radical measures taken to cut costs and find new ways to merchandise pictures, Eagle Lion Classics last week made its bids for the independent producer and his product.

At a press conference in New York, William C. MacMillen, Jr., Eagle Lion president, elaborated on a 12-page booklet issued by his company, titled, "The Future," and addressed to independent producers. In it, Mr. MacMillen proposed several radical departures from standard procedure, some of which—such as central billing and reduction in exchanges—have already been adopted by the company.

As his keynote, Mr. MacMillen took the position that the independent producer and "we, as a distributor . . . can make money, even in these difficult times." As Eagle Lion's contribution to solve the "shrinking income-expanding costs" dilemma, he said the company was hard at work on changes to overcome shrinking income by developing more aggressively new selling techniques and improving existing ones, and to overcome increasing costs by operating more economically the means of distribution.

Also, Mr. MacMillen:

Said that, with three exchanges closed, the company would continue to consolidate others "on a trial and error basis" while maintaining salesmen in the territories.

Announced departures in pressbook policy and said Eagle Lion would try a new cooperative advertising formula provided producers and exhibitors would share the costs.

Promised that the 12 months ended June 12, 1951, would represent the first year "in the black" for the company with an estimated profit "in excess of \$200,000."

Disclosed Eagle Lion was doing a great deal of financing, providing 50 to 60 percent of the first money for 10 per cent of the profits.

Said the company would concentrate on obtaining "A" product for distribution since "middle-grade and lower-grade product just isn't doing the business."

Announced Eagle Lion would return to production once the distribution end of the company has been restored to a healthy financial position.

Disclosed "Oliver Twist" has 25-30 playdates already lined up, with bids from two or three New York theatres on hand.



W. C. MACMILLEN, Jr.

In his introduction to the booklet, Mr. MacMillen states his belief that the industry in general, and independent producers and their distributors in particular, are facing a serious crisis—"a crisis that can be surmounted, but not by slogans, hopes or simple reiteration of 'show business is great business' . . .

"We believe," he writes, "that we'll both be better off if the principal economies are in distribution rather than in production."

Along this line, the booklet suggested extension of the central billing practice, already being applied in one branch, and said the system would be extended throughout the country during the next few months, at which time all billing will originate in the New York home office.

The closing of three Eagle Lion branches—in Albany, Omaha and New Haven—already has resulted in a saving of about \$100,000, Mr. MacMillen said, adding that over a six-month period, business in those territories has increased rather than decreased. This he attributed to the fact that salesmen were free to devote all their time to selling and were not bogged down by administrative work.

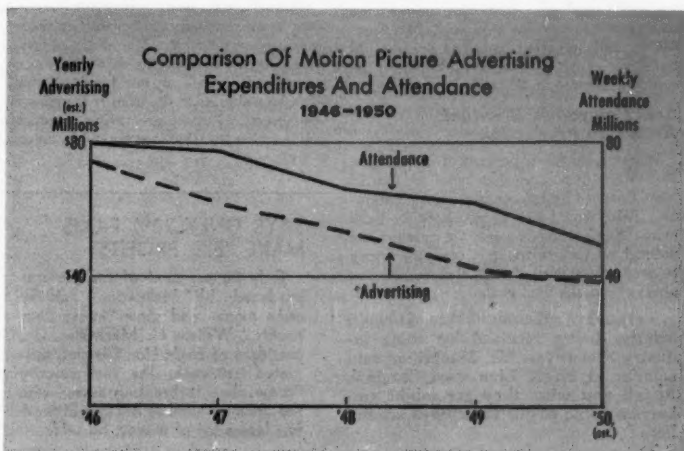
Future closings will be on a "trial and error" basis, he observed. The company has received some complaints from smaller exhibitors who come to town once a month and who have indicated their dislike of doing business by mail. "We have transferred our efforts from the marginal exhibitor to the circuits," Mr. MacMillen said. The closings have little effect on trade showings, which are poorly attended anyway, according to the ELC president.

"If production will pay us higher distribution fees, we will spend more on cooperative advertising," Mr. MacMillen announced. It is hoped to institute a sliding scale arrangement under which the distribution fee, which now averages out at 30 per cent, rises in proportion to money spent for advertising.

The plan depends also on the exhibitors' willingness either to share equally in the increased expenditure or allow the company better rental terms. Mr. MacMillen said a study conducted by his company had established that a definite relationship existed between the dollars spent on advertising and the intake at the box office and that this held true for most pictures.

The company expects to test its new pol-

(Continued on following page)



ELC REPORT

(Continued from preceding page)

in the near future and is currently negotiating with several producers and with some 12 to 20 theatres. "It is surprising," Mr. MacMillen declared, "how little a boost in rentals is needed to increase cooperative advertising to the point where it will pay off with a substantial increase in income."

He said Eagle Lion was doing a great deal of financing in the bank position, providing to the producer first money amounting to 50 and 60 per cent of a picture's cost. The company charges six per cent interest—the usual bank rate—and shares in the profits 10 per cent.

Has Had Financing Fund For More Than a Year

Mr. MacMillen disclosed that Eagle Lion has had a fund set up for that purpose for the past year and a half and has been able to get banks to come in with individual pictures. Thus the company was able to obtain 60 per cent financing for Fidelity Pictures on a 10-picture, \$5,000,000 deal.

Since Eagle Lion's business has been consistently profitable since last June, the company at the moment has no financial problems and expects none for the next five to six months. It has product lined up for the next year and expects to release at the rate of three to four pictures a month.

Mr. MacMillen said middle-grade and lower-grade films "just aren't doing the business" and, admitting that this was one of the problems from which ELC was suffering, disclosed plans to line up "strictly" "A" product for ELC release. Jack Schwartz has been contracted to deliver 22 films to the company by April of 1952.

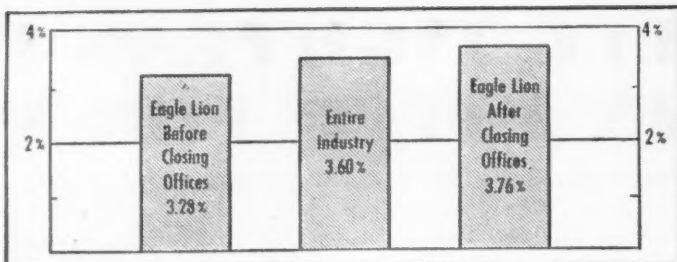
The ELC president pointed out with some pride that the year ended June 12, 1951, would show a profit "in excess of \$200,000" for the first time in the company's history. Grosses for the one-year period have been up "about 15 per cent" he estimated, reminding his listeners that the national box office was off from 15 to 20 per cent during the same period. With determined cuts made in all non-selling personnel, Mr. MacMillen said operating costs had been cut 25 to 30 per cent. For the 1949-50 period the company showed an \$800,000 loss.

Sees Company's Eventual Return to Production

Pointing up the improvement in business, Mr. MacMillen said that none of the 18 films financed by his company since December, 1949, would fail to pay back its bank loan. Eagle Lion has not yet reached the point, however, where it is ready to return to production, even though this is, and has always been, the final goal.

Terming "ridiculous" the \$100,000 salaries being received by some industry executives, Mr. MacMillen said salaries at Eagle Lion were "so low, to tell you what they are might embarrass some of our executives around here."

The company's foreign operations have



been showing a small but consistent profit. At present, none of the Eagle Lion producers has any frozen funds tied up in Britain and there will be no problem in this connection for the next 15 months or so because of the advantages accruing to the company under the latest Anglo-American film remittance agreement.

Eagle Lion, which recently abrogated its distribution contract with J. Arthur Rank, will continue to handle British pictures "to the same extent as ever," Mr. MacMillen said, adding: "After all, we pioneered that market and we now know that it exists and can and must be served." Eagle Lion has a special department for such films.

He expressed regret that Flamingo Pictures, to which Eagle Lion sold a number of its older films, had re-sold them to television and said there were no plans to make further deals of this type. "We have never sold to television," he emphasized.

Contract Cut from 4,000 To 400 Words in Length

The booklet informs exhibitors that Eagle Lion has cut the size of the exhibitor-distributor contract to a single small page and has reduced the number of words from 4,000 to 400.

Eagle Lion pressbooks in the future will appear in two versions—one standard and one to serve as trade paper advertisement. Attempts will be made to delete irrelevant and useless material from the pressbooks.

Holding that many pressbook features were being retained only because exhibitors were used to them, Mr. MacMillen observed with a wry smile: "The exhibitor is our customer. We'll walk on our hands, if that's what he wants us to do, even if it makes no sense to us. But we are trying to educate him to changes that appear advantageous to us."

SAYS ONLY 20% FILMS MAKE "BIG PROFITS"

Only 20 per cent of the pictures produced by Hollywood actually make money and show "tremendous profits," William C. MacMillen, Jr., president of Eagle Lion Classics, estimated last week. The vast majority "come close to breaking even," with the greatest number losing a little. A few lose a lot of money, he said.

One 'A' Film A Month for Eagle Lion

Eagle Lion Classics will have at least one "A" picture a month for release during the coming year, William C. MacMillen, Jr., president, and B. G. Kranze, vice-president in charge of distribution, told the company's regional sales meeting in New York this week. Division, district and branch managers attended the sessions, highlighted by optimism for the company's future.

Mr. MacMillen said the development of new selling techniques would eliminate a lot of the extra-curricular paper work for the salesmen, freeing them to get into the field and do a more direct job of selling Eagle Lion product.

Mr. Kranze, analyzing the sales policy for current releases, assured the meeting that the "A" product currently available to Eagle Lion gave the company the opportunity for creating the largest grosses in ELC history.

Other speakers included Milton E. Cohen, general sales manager; Howard LeSieur, advertising and publicity chief, who presented plans for advertising and sales promotion; David Melamed, treasurer; Joseph Sugar, assistant to Mr. Kranze, and Charles Amory, head of Eagle Lion's "art" film sales unit.

Among those who attended the meetings were: Clayton Eastman, eastern division manager; Edward Heiber, western division manager; James Hendel, western division manager; Jack Schlaifer, John Leo, James Gribble, Tom Duane of the Jack Schlaifer Organization; Frank Fisher, general manager of ELC films of Canada, Ltd.; Jack Bellman, circuit contact; J. K. Chapman, exchange operations; Murray Kaplan, manager of contract department, and the following branch managers: Harry Segal, Boston; Robert Richardson, Cleveland; Albert Glaubinger, Cincinnati; Max Cohen, Washington; Sanford Gottlieb, Philadelphia; Art Levy, Pittsburgh; Mannie Brown, Buffalo; Harry Goldman, Chicago; Gene Tunick, Indianapolis; Joseph Imhof, Milwaukee; Abbott Swartz, Minneapolis; James Velde, Detroit; Carl Olson, Des Moines; Bernard McCarthy, Kansas City; Fenton Lee, St. Louis; Jake Lutzer, Dallas; Grover Parsons, Atlanta; George Pabst, New Orleans; Jack Frye, Charlotte; William Lewis, Memphis; Claude York, Oklahoma City; Martin Austin, Denver; John Swanson, Salt Lake City; Ralph Amacher, San Francisco; William Shartin, Seattle and John McKenna, New York.

Hughes Must Sell Stock in RKO by 1953

Howard Hughes Tuesday was ordered by the New York Statutory Court to sell his 24 per cent controlling stock in RKO Theatres by February 20, 1953. If Mr. Hughes does not meet the deadline, the Irving Trust Co., trustee of the stock, will be required to sell the stock in the following two years.

The court's ruling thus ends, temporarily at any rate, a continuing fight between Mr. Hughes and the Government over the disposition of the Hughes stock. It is possible Mr. Hughes may appeal the court ruling.

Last month the Justice Department asked the court to fix a one-year deadline for the disposition of the stock. However, this was unacceptable to Mr. Hughes and the Government thereupon accepted a two-year deadline compromise offered by the court. This, too, was opposed by Mr. Hughes' attorney, Thomas Slack, on the ground that nothing more was required in the RKO anti-trust consent decree than for Mr. Hughes to trustee his stock.

"North Country" First By Metro in Anasco Color

"The North Country," starring Stewart Granger and Wendell Corey, will be the first film to be made by Metro in the new Anasco color, it was announced last week by E. J. Mannix, general manager of the MGM studio. Metro has been experimenting with the Anasco color for the past 10 years at its own coast laboratory. The process permits the use of ordinary black-and-white cameras and development of the film in a standard black-and-white laboratory. Studio executives reportedly were enthusiastic over the quality of the first film to be received from the "The North Country" location.

Kravetz Sues Chaplin, Miss Pickford and UA

Max Kravetz, former secretary of United Artists, Wednesday filed suit in New York Supreme Court, seeking a total of \$616,550 in damages, remuneration and expenses from Mary Pickford, Charles Chaplin and United Artists.

The suit countered one filed on the coast two weeks ago against Mr. Kravetz by Miss Pickford to obtain the return of funds which she alleged had been advanced to him as secretary of the company, and as the holder of an option on stock in partnership with Paul V. McNutt, former board chairman, and Frank McNamee, former president.

The New York suit names as defendants Arthur Krim, Robert Benjamin, Matthew Fox, Walter Heller and Co., Seymour Peyser, Mr. McNutt and Mr. McNamee. It charges conspiracy among them and that Miss Pickford and Mr. Chaplin obstructed and destroyed Mr. Kravetz's partnership with Mr. McNutt and Mr. McNamee.

EASTER'S BUSINESS SWINGS UP SHARPLY IN THE KEY SPOTS

The Easter season brought the traditional upswing at the nation's box offices this year, with many houses reporting excellent business that surpassed that of previous years.

Mild weather and top product combined to bring out the crowds everywhere. New York in particular was jammed with festive crowds and the theatres cashed in on the happy spirit. Bright new bonnets dotted long lines that formed in front of houses playing top attractions.

In some cases, business was so lively it set box office records and reminded showmen of the lush days of yesteryear.

Radio City Music Hall, always a reliable barometer of holiday attendance, had Metro's "Royal Wedding" on its screen along with the traditional Easter stage show. The Hall reported a smashing \$101,000 for the weekend beginning last Friday. Saturday business ran to \$30,656, the best gross in the history of the house for any such day, excluding New Year's Eve shows.

The Music Hall line, swelled by thousands

of youngsters on their Easter holiday, stretched completely around the block and almost reached Fifth Avenue on Easter Monday, a remarkable feat of endurance considering the chill winds of that day. The lines grew as the weather became milder Wednesday.

"The Lemon Drop Kid" did an impressive \$97,000 for its first week at the Paramount. With Billy Eckstine on the stage, the theatre reported the biggest Easter Sunday business in its history. "Bird of Paradise" brought the Roxy theatre an excellent \$98,000 for its second week. "Storm Warning," with Josephine Baker on the Strand stage, held for Easter, registered a satisfactory \$35,000 for its final three days.

Other attractions showing good grosses included "The Prince of Peace" at the Criterion; "Up Front" at Loew's State (\$20,000 for two days); "Rawhide" at the Rivoli and "Born Yesterday" at the Victoria.

In Philadelphia, crowds thronged theatres despite price increases.

John C. Flinn, Jr., Lifton Successor at Monogram

John C. Flinn, Jr., has been appointed national director of advertising and publicity of Monogram and Allied Artists, it was announced this week in Hollywood. Mr. Flinn succeeds the late Louis S. Lifton. Mr. Flinn became Mr. Lifton's assistant five years ago after working with Warner Bros. and David O. Selznick.

Warning on Additional Taxes Sounded by Maine Exhibitor

Arthur F. Tiffin, Augusta, Me., testified before the State Legislative Taxation Committee last week that proposed new municipal amusement taxes could close every theatre in Maine. Appearing in opposition to a bill which would authorize cities and towns to tax numerous transactions, occupations or personal property not subject to state taxation, Mr. Tiffin said a new tax, possibly of 10 per cent, added to the 20 per cent Federal tax would "drive us out of business." The proposed legislation would permit municipal governments to levy head taxes and taxes on gross business receipts and admissions. The total of such levies could not exceed an amount equal to \$15 per \$1,000 of local valuation.

Dowling in TV Film

Eddie Dowling has completed a film about the Mission of the Immaculate Virgin for television presentation. Keaneleigh Productions, Inc., produced the picture, "Father of the Homeless Child," at their studios in Larchmont, N. Y.

TV Will Be Met: Levy

Hollywood is able and prepared to meet television with good pictures, Herman Levy, general counsel of the Theatre Owners of America, reported Tuesday to the annual convention of the Theatre Owners of Oklahoma. Mr. Levy's testimony, he noted, was delivered after a coast visit. He said:

"It is necessary for exhibition and for production to be militant in their position that television is not a successor to nor a substitute for motion pictures in theatres."

Mr. Levy also told the Oklahoma City gathering that competitive bidding continues unabated, and that it is economically unsound and should be used by distributors only when no other method of licensing films would avoid litigation. He advised them to be "guided by the sound principle of law enunciated again by the court in the Windsor-Walbrook case that distributors are within their rights to select customers if they are guided by 'ordinary business motives.'"

Officers elected were: Morris Loewenstein, president; C. B. Akers and Glenn Thompson, vice-presidents; Ralph Talbot, secretary-treasurer; J. C. Hunter, regional director. Speakers included Marc Wolf, R. J. O'Donnell, and Leon Bamberger.

Lust Opens Eleventh

Sidney Lust, veteran Washington exhibitor, has opened his eleventh theatre in the Washington area. The new house, the Allen, is in Takoma Park, Md.

Terry Ramsaye Says



10 Warner Films Topic At Meeting

THE PERFECT, sparkling, highlight of the great Senator Kefauver Committee television show and its stars of the half-world, was that exquisite revelation by The Costello that among his interests he had included the manufacture of Kewpie Dolls for punchboard prizes.

Never mind those sinister tales and testimonies about the darksome ways of organized gambling, those rueful somber accounts of rule by violence and murder, with all those painful intimations of official corruptions.

This moody, silent fellow made Kewpie dolls.

* * * * *

Obviously Television, in the home, stepped into a miracle of demonstration with its transmission of the antics of the senatorial inquiry into crime. Motion picture consciousness was impressed as never before by the number of patrons who stayed home to look at the Television ring-side report. Also in the Metropolitan area the flow of patronage to shopping centers, cocktail rooms and beauty shops was markedly affected. From way out in Detroit, Irving Goldberg of Community theatres called it "murder" at the box office and estimated loss of fifty per cent across the local television zone. The degree of impression has been most probably far beyond the significance. That sort of circus, with such pre-sold stars of sin and sensation cannot be found available often.

Some large questions loom, too. It is most improbable that Television will win a place in the law courts at the press table. And in addition to the strictly legal aspects of such invasion of personal rights, there will also be found a large body of opinion that the use of cameras, recorders and other devices littering up the scene are destructive of the dignity of courtroom, the floors of Congress, and the churches.

It also is clear enough in the current instance that a Congressional committee hearing is not a court of law and that the witnesses are not on trial, but rather summoned to give information useful in future legislation. The political by-products, of course, can be tantamount to a trial in effect, and in many instances of vast service to political parties and causes.

It will be well for Television—and the motion picture in so far as it may become involved with Television—to bear in mind that it is under the firm control of the Federal Communications Commission, a politically appointed and controlled body. Anything can happen—including heavy censorship.

Senator Estes Kefauver seems to have rather a flair for showmanship as demonstrated in his programming management of the sessions, with neat variations of tempo and accent and casting, including Bugsy Seigel's photogenic but uncommunicative girl friend. The Senator seems, too, to be having movie relations. RKO has announced that he will collaborate in the production of "The Racket." Meanwhile in Hollywood it develops that he had done "a preface" to "The Enforcer" for Warners, which had been "suddenly cut out" for "internal policy reasons." Further the Senator is planning a book which may be called "Crime in America" and there is a hint of a package deal on movie rights, including the Senator's services as narrator.

Speaking of the Committee's public relations, it is to be observed that one day last week a traveler on a New England highway, driving with his radio tuned in on the hearing, was entertained at a lull broken by a far too penetrating whisper to the chairman: "Senator, we'd better have that recess now so the *Washington Post* can file its copy."



AFTER MANY YEARS. It has long been the contention from press and pulpit by this writer that since the motion picture is an industry it would be appropriate to be a shade less exclusively concerned with the art honours and art-politics, as typified by the embattled Academy Awards, and to set up recognition for the maker of the most profitable picture per dollar invested. It has always seemed reasonable that the business should honour the business.

Now at long last comes a flicker of encouragement for the notion for the first time. Speaking before the annual Quigley Awards luncheon of the HERALD'S Round Table, Elmer Rhoden, eminent midwest exhibitor, suggested the creation of an annual award by exhibitors for the picture that "gave the most entertainment for the least money."

Again, may it be observed that is what the business is about.



A LOS ANGELES tool making plant has evolved a method of taking inventory by photographing the racks in the stockrooms. From enlarged prints a clerk at a desk counts the bars of material and enters the totals. Handy for audits, too. In Paris cameras read and record the totals on telephone meters. Presently we'll be getting our monthly bills by television, verified by a radio facsimile record, no doubt. Remit by wire.

Warner district managers met in New York March 28-29 to discuss plans for 1950 Warner spring and summer releases. Ben Kalmenson, vice-president in charge of distribution, presided.

Discussion at the two-day meeting included the following product: "Only the Valiant," starring Gregory Peck; "I Was a Communist for the FBI," with Frank Lovejoy; "Goodbye, My Fancy," Joan Crawford, Robert Young and Frank Lovejoy; "Along the Great Divide," Kirk Douglas and Virginia Mayo; "Inside the Walls of Folsom Prison," David Brian and Steve Cochran; "Strangers on a Train," an Alfred Hitchcock production, starring Farley Granger, Ruth Roman and Robert Walker; "Fort Worth," a Technicolor picture, starring Randolph Scott, Phyllis Thaxter and David Brian; "Captain Horatio Hornblower," in Technicolor, starring Gregory Peck and Virginia Mayo; "Jim Thorpe—All American," starring Burt Lancaster, and "Streetcar Named Desire," starring Vivien Leigh and Marlon Brando.

District managers who attended the conference were Norman J. Ayers, eastern; Robert Smeltzer, mid-Atlantic; Harry Seed, midwest; Hall Walsh, prairie; W. O. Williams, Jr., Atlanta; Doak Roberts, south-western; Henry Herbel, west coast, and Haskell Masters, Canada.

Home office executives attending were: Albert Warner and Samuel Schneider, vice-presidents; Mort Blumenstock, vice-president in charge of advertising and publicity; Norman H. Moray, short subjects sales manager; Roy Haines, western division; Jules Lapidus, eastern and Canadian division sales manager; Jack Kirby, southern division sales manager; Ed Hinchey, head of the playdate department; I. F. Dolid; Bernard Goodman, supervisor of exchanges, and Robert McGuire, auditor of exchanges.

Owners Will Hear Talks By Myers and Rembusch

The North-Central Allied Independent Theatre Owners have invited national Allied board president Trueman Rembusch and national board chairman Abram F. Myers to deliver the chief addresses at the local unit's annual convention in Minneapolis, May 7-8. It is expected that Mr. Myers will discuss the consent decrees and exhibitor rights under the Federal Court. Mr. Rembusch's subject will be television.

Leases Theatre

The Carmichael Corporation, New Haven, Conn., has leased the Black Rock theatre in Bridgeport and renamed it the Art Cinema. Jack Schwartz, owner and former manager of the Black Rock, has become manager of the West End theatre in Bridgeport.

OH! KAYE!!

FOR MEMORIAL DAY



DANNY KAYE
Gene
TIERNEY · CALVET
Corinne
On the Riviera
Technicolor

Produced by
SOL C. SIEGEL · WALTER LANG
Screen Play by VALENTINE DAVIES
and PHOEBE and HENRY EPHRON



O.K. YOU'RE SET
for your Big, Big
Holiday business with
20th's Big, Big musical!
Available day-and-date
across the land!

20TH'S GOT THE MOSTEST WITH THE BESTEST!

HALLS OF MONTEZUMA, Technicolor THE MUDLARK THE MAN WHO CHEATED HIMSELF
CALL ME MISTER, Technicolor THE 13th LETTER LUCKY NICK CAIN I'D CLIMB THE
HIGHEST MOUNTAIN, Technicolor BIRD OF PARADISE, Technicolor I CAN GET IT FOR YOU
WHOLESALE FOLLOW THE SUN YOU'RE IN THE NAVY NOW 14 HOURS RAWHIDE

There's No Business Like 20 Business!

FOX FEATURE ON HEARING SCORES

Newsreel Version Rushed Out This Week Beats Television at Own Game

by CHARLES J. LAZARUS

Twentieth Century-Fox this week came up with the prize plum of the season in the top-speed preparation and presentation of the Movietone newsreel record of crime-busting Senator Estes Kefauver's Senate committee hearings in New York and Washington.

Presented as a newsreel feature, the film runs 52 minutes and according to Peter Levathes, short subjects sales manager, is being distributed through the newsreel channels in order to get the picture to as many theatres as possible in the shortest possible time. Rental terms are being negotiated, said Mr. Levathes.

Natural for Any Situation

The picture is a natural for any exhibitor's operation, for it has been preceded for days by what can be conservatively described as perhaps the greatest publicity and exploitation campaign in history. Unintentionally, no doubt, aided and abetted by a big competitor—television—which had its field days last week as audiences by the million crowded around sets in living rooms, bars, and in large screen television theatres, the film produced by Movietone once again points up the vivid comparison between the newsreel, as a permanent record, and the television reporting, as a dramatic though hardly as lasting an effort.

The newsreel, with its techniques acquired through years of experimentation and experience; with its ability to edit and cull the good from the bad, the alive from the dull; with its use of lighting and closeups; and finally, with its avenue of presentation the large motion picture screen allowing for the detailing of every intimate move, nuance and nervous gesture of the personalities involved—is still clearly at the top of the heap so far as the power to report accurately and impressively is concerned.

The Kefauver newsreel feature is a splendid job—dramatic, vivid, humorous—and should have audiences wrapped in suspense for its entire running time.

Screened by Midweek

The effort is particularly noteworthy in view of the speed with which it was prepared. Tuesday, the picture was already playing at several theatres in New York; prints were being shipped as fast as they could be prepared; and by midweek 20th-Fox expected the picture appear simultaneously on more than 5,000 screens to be seen by an estimated audience of at least 28,000,000 persons. Also by midweek, the film had been set to play in some 50 houses in

COAST TELECAST NOT GOOD, BUT POTENT

The telecasts of the Kefauver hearings in New York over Station KTLA, Los Angeles, apparently were not quite as effective as those shown in the eastern U. S. when the Senate Crime Investigating Committee sat in New York. One difference between what was seen on eastern television screens and those on the Coast was that Frank Costello's face appeared in the Los Angeles telecasts. Both the pictures and sound were not too good as to quality, being drastically cut down and ineptly edited. Even so, they were immensely potent. —W.R.W.

the New York metropolitan area with the RKO and Skouras circuits leading the parade. At the home office, distribution executives were swamped with telegrams and phone calls from exhibitors asking for the picture at the earliest possible moment.

This in itself was unusual since there were few exhibitors—if any—who had had a chance to see the film. However, it was fairly certain that neither they nor their audiences would feel they were let down once they saw it.

With the editing in the capable hands of Louis Tetunic, the all-star cast consisting of Frank Costello, Joe Adonis, Frank Erickson and Virginia Hill Hauser as the female lead, plus Ambassador William O'Dwyer, chief counsel Rudolph Halley, and Senators Kefauver, Charles W. Tobey, Herbert R. O'Connor, Lester C. Hunt and Alexander Wiley, registers impressively. Edmund Reek and Joe King narrated.

Laughs, Suspense Aplenty

There's no doubt that audiences will laugh, lift their eyebrows, strain forward to catch every word, and sit at the edge of their seats when they see and hear the enigmatic Costello—photographed full-face with no compromise as to hands only—nervously twitching his lips, and stating casually that he couldn't keep full track of his money; Adonis struggling through the reading of a document with legal phraseology prepared by his lawyer; Mrs. Hauser, glamorous and glib, muttering at photographers while she speaks casually of her relations with the gang overlords; Halley probing and pressing as he corners the witnesses; Mr. O'Dwyer's frank confession why he dropped the prosecution of a murder case; Costello protesting his love for America and pointing up proof of his loyalty by the fact that he paid his taxes; New York fire official's John P. Crane claiming he gave Mr. O'Dwyer

\$10,000; Jake Guzik's appearance at the Washington hearings; etc., etc.

This whole sordid, albeit fascinating, parade passes before the newsreel camera which gives depth and meaning to what only a few days ago were pictures digested in the heat of emotion.

The senators, too, come over colorfully with Senator Kefauver, handsome, dapper and of excellent voice, appearing in a prologue and epilogue; Senator Tobey, with and without eyeshade, voicing his pompous oratory; and Senator O'Connor picking up a legal point of interrogation where Mr. Halley left off.

The sound is, on the whole excellent, as is the photography, and considerable color and excitement is added to the proceedings by the camera taking a glimpse into the press room as reporters' fingers whiz over the typewriter keys, and outside the courtroom as witnesses and officials depart and arrive among the crowds of onlookers.

Twentieth-Fox has something here of which the entire film industry can be proud.

14 Paramount Trailers Are Available for TV

Trailers on 14 Paramount pictures are now available for television promotion, Jerry Pickman, head of national advertising, publicity and exploitation, announced in Hollywood this week. In cooperation with National Screen Service, the company is making available a package of four television trailers for local stations. These consist of two one-minute spots and two station-break spots. Stressing the importance of television in merchandising films, Mr. Pickman said the service will be continued as a service to exhibitors, with announcements of this program in all pressbooks. The trailer package is available on: "Sunset Boulevard," "Fancy Pants," "Union Station," "Copper Canyon," "Dark City," "Tripoli," "Let's Dance," "Mr. Music," "At War With the Army," "September Affair," "The Mating Season," "Samson and Delilah," "Molly" and "The Lemon Drop Kid."

Defense Appeal Concludes Drive at April 19 Lunch

The amusement division of the Joint Defense Appeal campaign will climax its fund-raising drive with an industry luncheon at the Hotel Astor, New York, April 19. Max Cohen, president of Cinema Circuit, will be luncheon chairman. The affair was set at a meeting of the division's executive committee last week. George Demlow presided at the meeting because of the illness of Herman Robbins, chairman. Those at the meeting included Mel Allen, Jack Daily, Mel Gold, Harry Goldberg, S. H. Fabian, William German, Leonard Goldenson, Monroe Goodman, William Heineman, Sid Kassel, Marty Levine, Charles E. Lewis, Al Lichtman, Jack Mills, Bert Nayfack, Lou Novins, Milton Rackmil, Samuel Rinzler, Jack Rochelle, Sam Rosen, Herman Schleier, Fred J. Schwartz, Sheldon Smerling, Allen Smith, Charles Stern, Sol Straussberg, Morton Sunshine, William White and David Weinstock.

"Fresh Meat" Programs Will Lick TV, Newsreel Veteran Insists

Most industry observers believe the best way to combat television is by frontal attack—offer the customers something better and be sure to tell them about it. The author of the accompanying article is of that opinion and believes, in addition, that one of the ways to do it is through the newsreel. Quite coincidentally, an important experiment is being conducted this week—the release of a feature length newsreel of the Kefauver hearings—which may test the theory. (See opposite page.)

Mr. Peden has been a cameraman for News of the Day since its organization, except for a tour with the Air Force during the war. He started with Fox Movietone in 1928.

"It burns me up," he says, "to see men of our industry pro-

trating themselves before the new medium. Show business is not a matter of stop watches, audience participation and ad agencies. It is a thing apart. . . . Our perfection is due to attention to the basic principles of art and entertainment, not trial and error.

"We master the tools. They don't master us.

"We parlayed a jitney business into a billion dollar business right from scratch and have had a lot of fun and dispensed a lot of fun. . . . The world will always pay for good product, and we've got it.

"If there must be an ultimate wedding of television and the film industry, let us be the one who picks the partner and runs the household. We wrote the book."—THE EDITOR.

by CHARLES S. PEDEN

SITTING here in the press room of the Federal Court House in New York, waiting to cover the surrender of Alger Hiss for incarceration, we news men were holding a post mortem on Senator Estes Kefauver's television success. And without a single dissent it is agreed that television helped materially to enthrone King News more solidly in the public's eye.

As an active newsreel man in the field for twenty-odd years I want to add something to this opinion. This tremendous public interest in current affairs kept people at home, cut deeply into Easter shopping business, disrupted business office routine, brought neighbors together and became the sole topic of conversation.

It might not have been so great a threat to film business if adults were sure they could catch the proceedings in their theatres. And by this I mean the sad fact that many theatre-goers have gradually seen the newsreel relegated to a stepchild status, subordinated to tiresome trailers and shorts and commercials, and in some cases omitted.

Time and again, while covering stories all over this country, I and my contemporaries have been quizzed by passers-by as to why newsreels are missing or shortened in different houses.

I love my business and have faith in it because I know it still to be the best form of news presentation ever conceived. Coupled with the added inducement of Hollywood's superior efforts to anything seen on the television screen, it can't miss.

I don't fear television. It is just another medium, and will take its place along with radio, the wire service and anything else which develops with our times. I felt that way about radio when it was introduced. I saw it proved when sound came along. I have lived to laugh at the phonograph record manufacturers who were ready to quit when radio sent the old Victrola to the attic. That was because I knew that the answer was improvement and development.

As a technician I know the limitations of television with respect to news presentation.



CHARLES S. PEDEN

It is strictly a closeup medium. The home size screen never will compete with a theatre-size picture when it comes to atmosphere and a sense of being part of a scene.

Already, the original purchasers of TV sets are returning to the family routine of going out to see a show. Therefore, we must give them exactly the same fare they can expect at home, show them news. They are and always will be receptive to it. For when a person knows that he can get good entertainment, a solid program, and the sense of being out with other people, it spells the difference between flipping a dial and flipping a coin.

We have got to face, not hide from, this problem if we are to exist. Better pictures alone can't do it. Better programs have to do it. That is within the province of the exhibitor. He has everything in his favor and ought to do something about it before it is too late. If he is any kind of a showman he knows that the avaricious maw of TV will ultimately exhaust talent and material until it resolves itself into the inevitable conclusion of quantity over quality, repetition over originality. He has that quality and originality at hand right now. He must preserve it, nurture it and sell it.

Those of us behind the camera are the little guys but we grew up with this industry

and know what its potentialities are. Some of us are charter members of exhibitor organizations. Some go back to nickelodeon days. We are the men who roll all night, any where, any time, always alert to covering news. We know that our efforts will be given the best processing in the visual art field. The staffs of all of the major newsreel companies are veterans reaching back to the news events of three decades ago, editors, cutters, news-gatherers and technicians who can take any sort of story in their stride. And we have the facilities to dress it up better and bigger and more dramatic than any other medium.

And we don't clutter it up with superfluous material to cover dead air, nauseating commercials, station breaks or other devices. It is fresh meat stamped with the mark of the expert inspector.

I have no patience with an exhibitor or salesman who whines about television and its inroads. Accept it and combat it with more work and a will to deliver bigger and better programs. That's what we are doing with our cameras and amplifiers. If a lone cameraman with his meager equipment can go out and cover a story, and get all the angles necessary while a TV outfit assigns truck loads of gear, directors, announcers and all of the associated impedimenta to pipe a story to the transmitter, it is proof positive that he is doing a good job against pretty impressive competition. But he's right in there fighting. And if footage would allow, his story would be better.

Comeback Is Possible

The newsreel can be elevated to the position of prestige it once had. It is very simple. Its bugaboo competition, television, knows the answer. Publicity! Repetitious attention-calling to programs, news events and features. We have got to do the same thing. Sell the product around the clock. People eat breakfast cereals because they have the names dinned at them morning, noon and night. Newspapers are sold only because the headlines hint at what the news matter inside is about, not the size of an ad. You've got the product. It is the best entertainment medium for the price. Sell it.

MPAA RESTORES BAN ON DRUGS

Directors Reverse Code Change Made in 1946; Clarifies Suicide Rules

The board of directors of the Motion Picture Association of America in New York this week voted to amend the industry's Production Code to bar stories concerned with drug traffic or drug addiction.

The board voted three further amendments relating to suicide, the treatment of abortion in screen stories and the construction of scenes involving the death of law-enforcing officers.

The meeting also re-elected all incumbent officers of the MPAA and additionally named Joyce O'Hara, executive assistant to Eric Johnston, as a vice-president.

The amendment relating to drugs and narcotics re-imposes a ban which was lifted in the fall of 1946 to permit production of Columbia's "To the Ends of the Earth," which exposed the illegal world-wide traffic in drugs.

The new amendment, which is understood to have been requested by Federal Narcotics Commissioner H. J. Anslinger, reads:

"Neither the illegal drug traffic, nor drug addiction, must ever be presented."

Before this week's amendment the portion of the Code dealing with this subject provided that stories on drug traffic could be used provided they did not "stimulate curiosity concerning the use of, or traffic in, such drugs" or if they did not portray in detail in motion pictures the effects of using the drugs.

Federal narcotics officials and others are reported to be agreed at this time that any manner of presentation of the dope subject on the screen kindles the curiosity of the susceptible. Also, it is felt that a firm ban on the screen treatment of dope goes some ways towards combating juvenile delinquency.

Cite Increased Traffic

Drug addiction, particularly among American youths, and the illegal traffic in dope has increased to such an extent in recent years that many Federal and local law enforcement officials consider these the nation's number one crime problem of the moment.

The present Code regulation pertaining to suicide reads "Suicide, as a solution to problems occurring in the development of screen drama, is to be discouraged as morally questionable and as bad theatre—unless absolutely necessary for the development of the plot."

This provision has been strengthened

through the addition of the words: "It should never be justified or glorified, or used to defeat the due processes of law."

The regulation which provides: "There must be no scenes at any time showing law-enforcing officers dying at the hands of criminals" was supplemented by the clause "unless such scenes are absolutely necessary to the development of the plot."

The board also added abortion to the subjects considered improper for commercial screen dramatization. While subjects dealing with abortion have never in effect been approved by the Production Code Administrator, no specific reference to the problem is included in the Code.

As amended this week, the regulation now reads: "Abortion, sex hygiene and venereal diseases are not proper subjects for theatrical motion pictures."

Re-elected, along with all present directors, were Mr. Johnston, president; Joseph I. Breen, Francis S. Harmon and John G. McCarthy, vice-presidents; Fred W. DuVall, treasurer; Sidney Schreiber, secretary and Stanley Weber, assistant treasurer.

Present at the meeting, in addition to Mr. O'Hara who was chairman, were Bar-

ney Balaban, Theodore R. Black, William Clark, Earle Hammons, Austin Keough, W. C. Michel, Edward Morey, J. J. O'Connor, J. Robert Rubin, Abe Schneider and Sam Schneider.

Representing MPAA were Mr. Breen, Mr. McCarthy, Mr. DuVall and Mr. Schreiber. Mr. Breen returned to the coast following the meeting.

Following the board meeting, Mr. O'Hara announced the following MPAA committees for 1951:

Executive: Barney Balaban, Nate J. Blumberg, Steve Broidy, Jack Cohn, Ned E. Depinet, Nicholas M. Schenck, Samuel Schneider, Spyros P. Skouras and Herbert J. Yates; Finance: F. W. DuVall, chairman, ex officio; Membership: Jack Cohn, chairman; Public Relations: Mr. Blumberg, chairman; Advertising and Publicity Directors: S. Barret McCormick, chairman; Advertising Advisory Council, Mr. McCormick, chairman; Copyright Law: Morris Ebenstein, chairman;

Exhibitors and Community Relations: Exhibitor Relations—Mr. Depinet, chairman; Community Relations—Mr. Depinet, chairman; Foreign Legal Advisory: Roger C. Clement, chairman; Law Committee of General Counsel: Austin C. Keough, chairman; International Division: Mr. McCarthy, chairman ex officio;

National Distributors: Ben Kalmenson, chairman; Newsreel: Edmund Reek, chairman; Research: Paul Raibourn, chairman; Solicitations: Mr. O'Connor, chairman; Titles: Albert S. Howson, chairman; Television: Leopold Friedman, chairman.

AMENDMENT WAS CRITICIZED BY HERALD AND EXHIBITORS

The vote permitting modification of the original drug section of the Code, reversed by this week's action, was taken by the MPAA board September 11, 1946. The original provision had read: "Illegal drug traffic must never be presented."

The liberalization of the Code provision was widely attacked from within and outside the industry at the time the Association voted its decision.

Said an editorial in MOTION PICTURE HERALD: "There is no immediate evidence of an artistic necessity or public demand for an excursion into the deliriums of drug addiction by the screen. The motion picture for more than a decade has been enjoying an extraordinary prosperity under self-imposed regulations of decency, including the anti-narcotics provision. It has no excuse of desperations and hunger which drove it to giveaways, lotteries, double bill abuses and experiments in the Mae West category of appeal."

"What needs to be known, what must be known, is that dope is one of the few really unmentionables. No argument need be made about the suggestive power of the motion picture. In the realm of narcotics, as end-

less authority and experience testify, the mere suggestion is the nudge of destruction, for those who are susceptible."

Immediately following the broadening of the drug provision, the HERALD reported a number of drug stories being put into work by the film companies. Meanwhile, exhibitors attacked the MPAA move as "an indictment of our industry," an "unsound idea," "morally unsound and detrimental to public interest" and as "having no place in a morally-torn world."

Commissioner Anslinger, who had urged passage of the original amendment to permit production of the Columbia picture, followed up by warning of "half-baked producers who make films for dump houses where marihuana and cocaine normally are peddled."

The National Legion of Decency, expressing "deep regret" over the MPAA action, observed: "The screen possesses such great power and influence, especially on impressionable persons, the subject of drugs in itself arouses such avid, even morbid curiosity that drug pictures inevitably will bring in their wake very serious moral and physical evils."

THE MATING SEASON



Cecil B. DeMille's SAMSON AND DELILAH

Color by Technicolor



BOB HOPE

Damon
Runyon's

THE LEMON DROP KID



ALAN LADD

APPOINTMENT WITH DANGER



PARAMOUNT'S BOXOFFICE SPRING...

Watch spring grosses spring up and up, as these four start heading the best boxoffice news from now thru May—and beyond.

"The Mating Season" is the springtime's most talked-about comedy (what they're talking about *most* is Thelma Ritter as Mother of the Groom). And "Samson and Delilah," now in general release, continues to be The Greatest Grosser of Our Time.

Hope's new show, "The Lemon Drop Kid," is funnier Runyon than "Sorrowful Jones." And Ladd, hotter than his own gun since "Branded," is due soon as a U.S. Mail crime fighter in "Appointment With Danger."

All these in Paramount's boxoffice spring . . . followed by a succession of ticket-selling merchandise scheduled for release right thru your Paramount summer.

If it's a Paramount picture, it's the best show in town . . .



HELLER, UA BACKER, *Curb Steel* AN OLD INSTITUTION *In Canada*

by DAN BLUE

CHICAGO: The financial backer of the newly-reorganized United Artists is Walter E. Heller & Co. of Chicago, one of the top commercial financing companies of the country. Old, reliable, and well-established are the three adjectives which best describe this million dollar institution.

Last year Heller & Co. did a business of \$250,000,000 a far cry from the business done 31 years ago, just after it was established by its president, Walter E. Heller. A graduate of the University of Michigan, Mr. Heller is 59, has had a varied business career, and is the guiding hand behind the operations of the company today.

Employs Only 250

While the company employs only about 250 persons and maintains only two offices (Chicago and New York) its great power comes from the amount of capital it employs and the great diversity of operations with which it deals. Heller and Co. has interest in almost every phase of American industry in almost every state in the union.

This includes oil well machinery, lumber, plastic, agricultural equipment, refrigeration products, furniture plants, cotton and woolen mills, and coal mines, to name a few. The company's motion picture interests represent less than two per cent of its over-all operations.

Under the guidance of a highly-trained staff of executives, statisticians and auditors, the company supplies working capital and financial advice for companies of all kinds. Its most recent undertaking was United Artists.

Milton Gordon, vice-president of Heller and Co., handled the company's interest in the UA reorganization. A 42-year-old business man with an extensive background in manufacturing and mercantile trade, Mr. Gordon has been with Heller and Co. four years. He attended the University of Chicago for six years, is soft-spoken, and appears the very essence of the American business man. He also expresses great faith in American business and particularly in United Artists.

The company stands ready to finance United Artists producers to the tune of \$2,000,000 which is to come from a fund especially set up for the purpose.

Cites Misinformation

Financial advisor to United Artists, Mr. Gordon says there has been much misinformation about his and his company's role in the financing of U.A. "We have nothing to say about the policies of United Artists nor the pictures they will produce," he said. "We do offer our advice and suggestions, but we haven't the time nor the inclination to go delving into all of United Artists' affairs. We have faith in the company's lead-

HELLER NET WORTH \$9,592,000 IN 1950

The Walter E. Heller Company, financially backing the new management of United Artists, had a net worth of \$9,592,000 as of December 31, 1950, the date of its last financial statement. The company's earnings for the calendar year 1950 were \$1,149,000.

ers and their ability to produce quality productions which will prove to be financial successes."

Asked what advice and suggestions he had for United Artists executives on the kind of films to be made, Mr. Gordon said: "The story, the producer, and the director are the most important part of any movie... particularly the producer. It's no crime to make a bad movie. It is a crime, however, to start out with material which hasn't the slightest chance of success. We're interested in producers who have character, ability and foresight to recognize good picture material when they see it. The future of United Artists lies in restoring it to its former position, a company associated with top quality productions."

Mr. Gordon has seen the pictures United Artists now has ready for release and says they are all very good. He predicted great things for a future U.A. production, "African Queen," a Bogart-Hepburn film to be made in Africa. "It could be another 'King Solomon's Mines,'" he said.

As for the funds to be supplied by Heller for United Artists, Mr. Gordon said there had been much misinformation on that point, too. "There can be no definite amount set," he explained, "because production costs are bound to change and there probably will be some change in the amount needed by the film company. If the firm needs more money than we had anticipated, we will have to take that into consideration. The important thing is to get United Artists back on its feet. Just how much money, time and energy that will take remains to be seen."

Colosseum Talks Resume April 9 in Chicago

Negotiations between distributors and the Colosseum of Motion Picture Salesmen will be resumed in Chicago April 9, David Beznor, Colosseum attorney, announced last week after the New York talks were recessed.

Motion picture exhibitors in the United States and Canada this week made news in the defense picture, the latter group being particularly involved by an announcement that building restrictions, instead of being eased, would be tighter than ever in the immediate future.

The report of new building curbs planned in the Dominion came from Trade Minister C. D. Howe, who said that more rigid restrictions pertaining to construction would be required. What, exactly, these new curbs would be he did not say. Mr. Howe pointed out that the nation's defense program would necessitate the allocation of approximately 5,500,000 tons of steel.

In Los Angeles, it was announced by the National Theatres circuit which operates 450 houses in 19 states that its personnel was working with city, state and national defense authorities through a six-point plan set up by the company; to stand ready to offer full cooperation in local activities in behalf of defense measures when called upon by civic and state officials; to make theatres available for shelters and first-aid; to make theatres available to official groups holding defense meetings during non-operating hours; to disseminate civilian defense literature and screen defense films; to train personnel in first aid; and to aid the Red Cross blood bank; the USO, Community Chest, U. S. Bond sales and related events.

In New York, the Independent Theatre Owners Association has announced that its members had agreed to salvage and make monthly collections of copper drippings from projection carbons in the same manner as it did during World War II. Martin Levine of Brandt Theatres, chairman of the co-ordinating committee, has stated that "its effort should be broadened to encompass all the theatres" in the country.

New York Columnist Lauds Hollywood Anti-Red Films

Victor Riesel, labor columnist for the *New York Daily Mirror*, this week devoted an entire column to praise of the American motion picture industry's efforts in fighting the spread of Communism. Writing from Hollywood, Mr. Riesel started his Tuesday column with a description of a yet untitled anti-Red film in which Helen Hayes will star, and went on to describe the effect of Hollywood films in foreign countries, particularly Communist-dominated nations. He quoted Eric Johnston, who is president-on-leave of the Motion Picture Association of America, as saying: "Based on reports I've received from Italy, I can say that (Greta Garbo's) 'Ninotchka', a hilarious 1939 anti-Soviet movie reissued several years ago, was a decisive factor in turning the Italian elections and audiences all over Italy flocked to see it." Mr. Riesel concluded: "Give Hollywood an Oscar for distinguished service."

20 TOP FILMS FOR UA, KRIM TELLS PRESS

THE "new" United Artists will release at least 20 pictures between now and the end of this year, and next year hopes to have 24 top grade pictures.

This information was given at a press interview last week, in New York, by Arthur Krim, new United Artists president. It was his first meeting with trade and news writers in his new position, and was in the form of a progress report. He said he would make others as his reorganization of the company proceeds.

Encouraged by Reaction

The company had been permitted to recede almost into bankruptcy, Mr. Krim related; and so it was not without serious thinking that he and his associates took it over. They were convinced their action was wise by the encouragement from all sides of the industry, and by reaction from the exhibition field, he said.

Assumption of UA management slightly more than one month ago faced him with two problems; how to stem severe, continuing, losses; and how to build a product flow.

The sales department, by obtaining more dates on current product, has partly relieved the first problem, he said; it will be solved still further as new product goes into distribution and the Grad Sears sales drive, named for the distribution chief, provides more incentive.

The second problem is being solved steadily, he added. The company has already announced ten releases, running into June. Five more will be disclosed within the month, and probably five or six additional will be announced later, he predicted.

Sherrill Corwin's "Man From Planet X" will be released, it was revealed. Mr. Krim added he and Matthew J. Fox, partner in the new management, will go to the Coast shortly to acquire the balance of the product for this year, and to make deals for the quality product anticipated next year.

Offer Financing

As examples of what to expect next year, Mr. Krim said the Katherine Hepburn vehicle, "African Queen," would be released January 5, 1952, followed by Stanley Kramer's "High Noon"; and that in February would come the Bette Davis-Gary Merrill picture, "Another Man's Poison." The two pictures per month schedule would look like a roster from the old United Artists, he promised.

Other informational sidelights on the new management's policies and attitudes which came from Mr. Krim follow:

United Artists will remain solely a distribution company.



ARTHUR KRIM and Max Youngstein, left

It will finance producers, if necessary, through a \$2,000,000 fund with Walter Heller & Co., Chicago financiers. [See opposite page.]

It would obtain additional financing elsewhere for producers, if necessary.

It believes 30 per cent is "fair" as its fee for distribution of "good" pictures. Its fee varies with conditions.

It expects profit participation in financing deals.

It will have Mr. Fox not as an officer but as consultant to Mr. Krim.

Robert Benjamin, head of the Rank organization in America, will have a similar role. While Mr. Krim is on the Coast, Mr. Benjamin will handle his work in New York.

The company is not now seeking long term financing from banks, although several have said they are "interested."

Mr. Krim, Mr. Fox and Mr. Benjamin have three years to resuscitate the company. Putting it into profitable operation means they will acquire ownership of 50 per cent of stock outstanding.

Outstanding are 16,000 shares. An additional 4,000 are held in the treasury. The 8,000 shares which Mr. Krim's group bought is in escrow with the Chemical Bank and Trust Company, deliverable to them when UA becomes self-supporting.

United Artists has acquired "The Man from Planet X," Mr. Corwin's Mid-Century production, for worldwide distribution, it is announced by William J. Heineman, U.A. vice-president in charge of distribution. The picture will be released May 11. It deals with the invasion of the earth by creatures from another planet. The film had a successful pre-release run in San Francisco.



"We are quite satisfied and expect a healthy, upward climb for the rest of the year."



"Taking United Artists seemed like inviting production of ulcers rather than production of pictures."



"The next year for us will be tough. Exhibitors are helping, however. They'll benefit in 1952."



All photos by Herald

"We haven't asked banks for money. Our first aim is to have some performance to show them."

People in The News

BARNEY BALABAN, president of Paramount Pictures; **SAMUEL GOLDWYN**, and **BERNHART E. HOFFMAN**, Warner Bros. Circuit in New Haven, Conn., have joined the board of governors of the American Financial and Development Corporation for Israel. They will play a leading role in the \$500,000,000 bond issue to be floated in the United States by the Government of Israel. Sale of bonds is scheduled to begin May 1.

DARRYL F. ZANUCK, vice-president in charge of production for Twentieth Century-Fox, returned to Hollywood this week after completing a European business trip. Mr. Zanuck supervised the final editing of "No Highway" in England and "Decision Before Dawn" in Germany. While in England, he also checked on preparations for "House on the Square."

D. J. MELAMED, treasurer of Eagle Lion Classics, announced the appointment this week of **DANIEL ROSENBERG** as traveling representative for the company. Mr. Rosenberg was formerly cashier for Eagle Lion in Kansas City.

MURRAY KAPLAN has been promoted from assistant manager to manager of the contract department at Eagle Lion Classics. **B. G. KRANZE**, vice-president in charge of production, announced last week. Mr. Kaplan had been assistant manager of the contract department at International Pictures before joining Eagle Lion in 1947 in the same capacity.

S. L. SEIDELMAN, head of foreign operations for Eagle Lion Classics, announced this week the promotion of **ANDY ALBECK** to assistant foreign sales manager. Mr. Albeck joined the home office foreign department of Eagle Lion in 1949.

WILLIAM M. LEVY has been appointed personal assistant to **MAX THORPE**, managing director of Columbia Pictures Corp., Ltd., in London. A native of Hartford, Conn., Mr. Levy entered the industry in 1928. He has held many executive sales positions in South America and Central, Eastern and Northern Europe. Before joining Columbia, Mr. Levy was sales manager for the Motion Picture Export Association in continental Europe.

DR. EITEL MONACO, president of the National Association of Italian Motion Pictures and Allied Industries; **ITALO GEMINI**, president of the Italian Film Exhibitors Association, and **DR. FRANCESCO PENOTTI**, president of the Italian Film Distributors Association, arrived in New York this week. The representatives of the Italian film industry are in this country at the invitation of **JOHN G. MCCARTHY**, MPAA vice-president in charge of international affairs, to survey the potentialities for Italian films in this country. American film industry officials hon-

ored the visitors with a reception in the Radio City Music Hall studio on March 29. A fourth delegate, **DR. RENATO GUALINO**, president of the Italian Film Producers Association, will join the group April 2.

WILLARD WEINER, former New York newspaper man, novelist and magazine writer, assumed his duties at Eagle Lion Classics last week as public relations director and liaison chief between the Hollywood and New York public relations departments.

ARTHUR L. MAYER, executive vice-president of the Council of Motion Picture Organizations, announced the election this week of **JACK ALICOATE**, publisher of *The Film Daily*, as representative of the trade press on the COMPO executive board. Mr. Alicoate succeeds **ABEL GREEN** of *Variety*, whose one-year term as trade press representative had expired.

VINCENT F. FLYNN has been appointed branch manager of the Omaha office of Loew's, Inc. A veteran of World War II, Mr. Flynn joined the company in 1943 as a sales representative. He has held sales assignments in Pittsburgh, Philadelphia and New York.

BENJAMIN BERGER, president of North Central Allied Independent Theatre Owners, will be the guest of honor April 11 at a testimonial dinner sponsored by the Allied-Independent Theatre Owners of Iowa-Nebraska. The testimonial to Mr. Berger will climax the organization's convention which will be held at the Savery Hotel, Des Moines, April 10-11. **STANLEY KANE**, executive counsel for North Central Allied, has been invited to attend the testimonial dinner.

EDMUND REEK, production head of Movietone News, announced this week that **ARTHUR DE TITTA** will succeed the late **AL BRICK** as West Coast supervisor for the newsreel organization. A 25-year veteran with Movietone, Mr. De Titta was the company's assignment editor.

PETE DANA, eastern sales manager for Universal-International, will be guest of honor at a testimonial dinner sponsored by Tent No. 1 of the Pittsburgh Variety Club at the William Penn Hotel April 9. **MAURICE BERGMAN**, public relations director for U-I, will be toastmaster. **MAYOR DAVID L. LAWRENCE**, of Pittsburgh, is honorary chairman for the dinner. Chief Barker **JOHN WALSH** and **ABE WEINER** are co-chairman. **WALLY ALLEN** is handling publicity.

JACK KALMENSON has been appointed branch manager for Warner Bros. in Pittsburgh. Mr. Kalmenson, who has been a company salesman in Detroit and Cleveland, was sales manager for Warners in Pittsburgh.

Myers Talks Arbitration To Majors

Careful optimism was about the best way to describe the early reaction to the arbitration discussions between distribution company executives in New York and Allied States Association, represented by **ABRAM F. MYERS**, general counsel. The talks took place last Thursday and Friday, after which Mr. Myers returned to Allied headquarters in Washington.

As far as Mr. Myers was concerned, he would not commit himself on how the discussions went beyond saying that there were "a thousand questions relating to scope, awards, etc.," that still remain to be answered, and for this reason, "it's hard for anyone to say whether he is 'for' or 'against' the establishment of a system."

The Allied executive said it would be necessary to have further meetings with the distributors on the subjects of trade practices, competitive bidding and arbitration.

Mr. Myers identified the distributors who conferred with him as those who had previously shown some interest in both topics—arbitration and competitive bidding: Paramount's general counsel **AUSTIN KEOUGH** and **MGM's J. ROBERT RUBIN**, vice-president, and Mr. Rodgers.

Meanwhile, the Allied executive in Washington attacked alleged moves by distributors to increase rentals and generally make terms more harsh. He warned the companies that they had better "re-examine their present selling policies so as to abate existing hardships" or face "an epidemic of protest meetings the like of which was never seen before."

In another statement, Mr. Myers cited the role played by the drive-in theatre in the motion picture industry, citing problems common to indoor houses. Allied's drive-in owners convention will take place in Kansas City, Mo., April 15-17.

SCTOA UNIT TO TALK ZONING WITH U.S.

The Southern California Theatre Owners Association has named a committee to meet with **H. GRAHAM MORISON**, Assistant U. S. Attorney-General in the Justice Department's anti-trust division, April 3 in Washington, concerning a proposed new system of clearances, zoning and arbitration for the Southern California area. The committee, which includes **AL HANSON**, chairman, **ERRA E. STERN**, counsel, **SHERILL CORWIN** and **B. J. LEAVITT**, will confer with **Gael Sullivan** and **Herman Levy**, executive director and general counsel, respectively, of Theatre Owners of America, when it arrives in Washington.

British to Continue 30% Quota

by PETER BURNUP

LONDON: President of the Board of Trade Harold Wilson last week told the House of Commons that the 30 per cent quota for first features with 25 per cent for "supporting programmes" would be continued in the year beginning October 1 next.

Although the trade had perforce to await the formal announcement to the House, the quota percentages were regarded as a foregone conclusion.

Mr. Wilson indeed had flouted all Parliamentary practice by hinting at his "no change" decision at an address he delivered at a luncheon of the London Tent of Variety Club of Great Britain. He took the opportunity then of tilting at the many interested parties who continue to pester him with representations on this business of quota.

He was referring then obviously and precisely to the activities of the body known as the Film Industry Employees' Council, dominated by the Association of Cinematograph & Allied Technicians but including representatives of Equity and the musicians' union.

Following the much-derided conference at which Sir Laurence Olivier told his audience "British films do pay, but they pay the wrong people," the Council persuaded Mr. Wilson to receive a deputation. On that occasion the ACT's George Elvin urged that the quota be raised to 45 per cent and that stiffer penalties (including imprisonment) should be imposed on defaulting exhibitors.

Mr. Wilson gave a cool brush-off to the suggestion.

Undaunted, the Council then arranged for a private meeting of Members of Parliament at which proposals might be further ventilated. The harsh fact in regard to that occasion is that the number of M. P.'s who looked in at the meeting was exceeded by the number of the Council's delegation.

▽

The United States is making an immediate allocation to Britain of 19,000 tons of sulphur, but has warned that this may be taken out of British allocations during the remainder of the year. The sulphur supply of British industry is at a seriously low level and film laboratories are hoping for a favorable position on the lists of priority users now being prepared. Film laboratories say a critical point will be reached within about two weeks unless relief is received.

Fight New Ohio Taxes

The taxation committee of the Ohio Drive-In Theatres Association testified before the state's House Taxation Committee last week in Columbus against the proposed township trustees' admissions tax law and the proposal to reinstate the state three per cent admissions tax.

WARNER SHORT WINS NEWSPAPER PRAISE

Warner Brothers' two-reel Technicolor short subject, "My Country 'Tis of Thee" on March 22 was the subject of the Los Angeles Herald-Express editorial, which said, in part:

"If the same thought, skill, patriotism, and high artistry went into all motion picture productions that have gone into 'My Country 'Tis of Thee,' showing currently at three Los Angeles theatres, there is reason to believe that the 'movies' would regain the popularity they enjoyed before the advent of TV."

Kodak Sees Rising Costs

Rising sales, production and employment during 1951 are expected by the Eastman Kodak Company. But simultaneously, higher taxes and costs will occur; and the net result will be lower earnings in relation to sales.

The prognostication is from the annual report released this week by the company to stockholders, and is by Perley S. Wilcox, chairman, and T. J. Hargrave, president.

The company's net earnings for 1950 were \$61,858,957. The previous year, the figure was \$49,770,699.

The report stated also that the company should be able to obtain a large part of its materials, although it will have some critical problems which have forced it to limit and modify some products.

It also remarked upon employment in the United States of more than 46,000 persons—10 per cent more than the previous year.

TV in RKO Capital Unit

The RKO Keith's theatre is to become the first Washington house to have theatre television, it was announced last week by William W. Howard, vice-president of RKO Theatres, and Barton Kreuzer, general product manager of the RCA engineering department.

Work on the installation of the RCA instantaneous-projection system will start April 2 and should be completed by May 1. The only other RKO house to be equipped with large-screen TV is the RKO Fordham in the Bronx, New York.

According to Mr. Howard, the installation of the RCA system in Washington marks the first step in a plan to install similar units in other RKO theatres in the country.

In Albany, a capacity crowd filled Fabian's Palace theatre last week to watch an exclusive telecast of the eastern final of the NCAA basketball tournament in New York's Madison Square Garden, where St. Johns played Kentucky.

Reception was excellent and Fabian executives declared themselves highly pleased with the crowd's reaction and the attendance, which was remarkable in view of the fact that the game was played on Holy Thursday, that neither of the teams was of local origin and that it fell in the off-season.

The regular film show was on the same program and regular admission prices were charged. The game was the second basketball contest to be televised into the Palace.

Technicolor Dividend Set

The board of directors of Technicolor, Inc., at a meeting last week in New York, declared a dividend of 50 cents per share, payable April 16, 1951, to stockholders of record March 30.



James E. Coston Warner Theatres zone manager, Chicago.

COMPO DISTRIBUTES SPEAKER KIT TO PRESENT FILM CASE

The Council of Motion Picture Organizations headquarters in New York has begun distribution of its "Speaker's Kit" containing 11 speeches "to be of help to motion picture people in presenting the film industry's case to the public."

The collection of talks, according to COMPO, are designed for use "by people in our industry or by others outside our business who might feel disposed to champion motion pictures before civic clubs, women's groups, over the radio or elsewhere." Each speech runs about 15 minutes, and "can be used as written or adapted in any way deemed advisable by the speaker."

The themes of the speeches vary, but all have the over-all objective of painting Hollywood, specifically, and the film industry, generally, of being composed of pretty average individuals with talent whose sins are no worse than those found among any other

group of Americans.

One speech, for example, deals with "The Real Hollywood" and emphasizes the fact that most of those in production are hard-working people forced to live in a "gold fish bowl." Another takes up the matter of the Production Code. A third dwells upon exploding the myth that motion pictures are responsible for crime and juvenile delinquency. Number four concerns itself with the motion picture's role in education. Number five, how Hollywood takes audiences on wonderful adventures. And the other speeches follow the same pattern—explaining Hollywood to the American public by pointing out how it works, its aims, ambitions and problems.

COMPO has pointed out that if additional copies of the brochure are desired, they can be obtained by writing to the organization at 1501 Broadway, New York.

See No Red Propaganda In Pictures

WASHINGTON: After hearing testimony from Larry Parks, actor, several members of the House Un-American Activities Committee this week expressed the view that there was no evidence that films have carried Communist propaganda.

"I have always said that I did not feel this was the case and certainly Mr. Parks did not tell us anything to change my mind," one key Democrat on the committee said.

The House group now is preparing for the second stage in the Hollywood hearings which are slated to reopen here April 10.

Backed by Council

In Hollywood, the Motion Picture Industry Council last week went on record as firmly in support of the committee's investigation of Communism in Hollywood. It pledged its support to "any legally constituted body that has as its objective the exposure and destruction of the International Communist Party conspiracy."

Following a lengthy meeting, the council issued a statement which also said:

"To those men and women of this industry who are former members of the Communist Party or any other subversive or Communist-controlled organization, and who openly admit such membership or association, and who conclusively prove that they have repudiated forever that relationship, the MPIC offers its commendation and encouragement."

It went on to state that the council would be "derelict" if it did not point out that "the public has been given an exaggerated and distorted impression of the degree of this infiltration. The MPIC hopes that all members of this industry who have been subpoenaed will tell the truth, the whole truth, and nothing but the truth. It deprecates those who stand on Constitutional privilege to hide that truth, or those who refuse to recognize the authority of Congress."

Parks to Be Paid

At Columbia, where Mr. Parks was withdrawn from Norma Production's forthcoming "Small Wonder" when it appeared that the House group would require his absence from Hollywood, it was said the actor would be paid the contract salary due him under his contract which specifies that he is to make one film a year for Columbia and that such an assignment must be made before March 7 of each year. If the studio fails to cast him by that date, the actor is to receive a specified amount as salary.

Earlier, it was reported that Mr. Parks had given the Un-American Activities Committee the names of more than a dozen Hollywood workers who are or have been Communists. Representative Velde of Illinois commended Mr. Parks for his "refreshing testimony" and his courage in admitting he had been a Communist.

Depinet to TOA Meet

Ned E. Depinet, president of the Council of Motion Picture Organizations, Wednesday said he would attend the board meeting of the Theatre Owners of America in Washington April 4 to answer objections by TOA regional representatives against COMPO's new bylaws. Mr. Depinet by telephone from Phoenix, Arizona, told Gael Sullivan, TOA executive director, in New York that he would attend in order to overcome the hesitancy which has been manifested by many TOA regionals. Robert W. Coyne, COMPO special counsel, also will attend. Only nine of TOA's 28 regional organizations have ratified the changes in the COMPO bylaws voted recently to provide state and regional units with voices on the board and executive committee. TOA as a national organization is the only one of the 10 original COMPO charter members which has not yet ratified the changes.

Paramount Sees \$14,500,000 From DeMille's "Samson"

Cecil B. DeMille's "Samson and Delilah" will hit a worldwide gross in excess of \$14,500,000, Paramount Pictures predicted in New York last week. The company made the prediction for the record on the basis of income "currently rolling in from abroad." Paramount officials said foreign receipts "have ranged from 200 to 300 per cent of average wherever the picture has been shown so far in Europe, Asia and the Far East, Latin America and the West Indies." In this country and Canada, Paramount expects the picture to rank as "one of the top money-makers of all time."

MMPTA Agrees to Support COMPO By-laws Plan

The Council of Motion Picture Organizations last week won support from the Metropolitan Motion Picture Theatres Association in New York, making it the ninth of the 10 charter members to approve the reorganization plan. The MMPTA's ratification was announced by Edward N. Rugoff, president. Only Theatre Owners of America has yet to formally ratify the plan which would extend executive membership to some groups heretofore unrepresented.

Engineers Meet Apr. 30

Some 14 or more sessions, some running concurrently, will be necessary at the 69th semi-annual convention of the Society of Motion Picture and Television Engineers, April 30 through May 4, at the Hotel Statler, New York. The sessions will be necessary because of the large number of papers to be read. Nearly 60 have been listed thus far.

Of special interest to exhibitors, SMPTE program planners feel, will be the symposiums on screen viewing factors, the morning of May 2, and on projection, that afternoon.

The convention will open, as in the past, with luncheon Monday, April 30. A speaker prominent in the field of the society's interests, will be listed; and then the technical sessions will begin. The banquet will be held the evening of May 2.

Convention vice-president is William C. Kunzmann; program chairman, W. H. Rivers; papers committee chairman, E. S. Seeley.

The National Spotlight

ATLANTA

Trade in downtown theatres somewhat off with a very cold wave just before Easter. Playing now: Rialto, "The Killer that Stalked New York"; Fox, "Bird of Paradise"; Paramount, "Sugarfoot"; Peachtree Art, "Trio"; Loew's, "Royal Wedding." . . . Paul Player, former manager of the Comet drive-in, Sylacauga, Ala., now manager of the Port theatre, Port St. Joe, Fla. He replaces C. J. Brown who moves over as manager of the Martin, Calhoun, Ga. . . . W. C. Ottwell, new manager of the Martin theatre in Bremen, Ga. . . . Dick Eason, former manager of the Colonial in Hickory, N. C., new owner of the Roxie theatre, Troutman, N. C. The Consolidated Theatres in Charlotte, N. C., has taken over the Starlite drive-in at Spartanburg, S. C., with C. A. Baddy as manager. . . . Paul Bryant named manager of the Midway drive-in, Highpoint, N. C. . . . N. E. Savini, Astor Pictures' special representative was in. . . The Lyric theatre, Sumter, S. C., was destroyed by fire. . . . Visiting were George Wilby, owner 27th drive-in Miami, Fla.; Donald Boardman, Augusta, Ga.

BALTIMORE

Ten new pictures offered at first runs this week: "Royal Wedding," at Loew's Century; "The Outlaw," first time here, at the Hippodrome with vaudeville; "The Lemon Drop Kid," at Keith's; "Bird of Paradise," at the New theatre; "Lullaby of Broadway," at Warner's Stanley; "Cyrano de Bergerac," at the Little; "Sword of Monte Cristo," at the Mayfair; "Forbidden Jungle," with re-issued "Scatterbrain," at the Times and Roslyn; "Valentino," at the Town. The World brought back "Mummy's Ghost," with "Mummy's Tomb." . . . E. M. Loew's drive-in has reopened here three miles south of Baltimore on Governor Ritchie Highway and the General Pulaski drive-in, in the Schwab circuit has also reopened with John Williams again as manager. . . . For Easter kiddie treat Arthur Hollock, Paramount theatre, gave away ten live rabbits to ten members of the Saturday morning Paramount Fun Club. . . . Jane Russell was in Baltimore for the opening here for the first time of her starring picture "The Outlaw," at I. M. Rappaport's Hippodrome. She was guest of honor at a cocktail party. . . . The *Nexus-Past* gave stories to the cancer fund boxes in the lobby of Keith's where "The Lemon Drop Kid" was showing. . . . From March 28 to May 14 two films, "Pat-tern for Survival" and "You Can Beat the A-Bomb," will be shown at various branches of the Pratt Free Library of Baltimore free to the public.

BOSTON

Despite Holy Week, traditionally off, some scattered spots held up, but general business was low. . . . "A Touch of the

Times," the Harvard College-produced 16mm film playing one week at the Beacon Hill did good evening business but was off matinees. "Born Yesterday" continuing at the Orpheum for its fifth week and "Payment on Demand" at the Astor for its fourth were both satisfactory. . . . Jim DiPesa, nephew of the late Joe DiPesa has joined Loew's Inc., Theatres in the publicity department under Bob Newhook. . . . Interstate Theatres held managerial meetings in White River Junction, Vt., and in Hartford. . . . Joseph Liss, Astor theatre, Lawrence, has been appointed a member of the Lawrence Airport Commission by Mayor Meehan. . . . Robert Rounseville, who sings the title role in "Tales of Hoffman" opening at the Majestic theatre April 10, was introduced to the press at a luncheon given by Lopert Films. . . . Drive-in Theatre Association of New England has called a meeting for discussions of current legislative activities, institutional advertising and operational problems. . . . Local No. 25, Teamsters Union are negotiating for new contracts with Film Exchange Transfer Company. The present two-year contract expires April 11. . . . By a vote of 51-24, the House

rejected a bill that would prohibit the granting of licenses to drive-ins within 2,000 feet of schools, hospitals or churches.

BUFFALO

License Director John P. Rollek has reversed decision at the conclusion of a hearing on the annual amusement license of the Old Vienna theatre and involving bingo playing in the house. The management of the Academy is to be notified of a similar hearing soon. Bingo playing also is involved at this house. . . . Frank Sinatra is coming to town April 9 to head the Scholarship Fund Show to be presented by the Bonulus club in Kleinhans Music Hall. . . . Bernie Serlin was in town for "Lullaby of Broadway" promotion at the Center and Joe Lehworth was in working with Charlie Taylor on "Bird of Paradise," coming to the same house. . . . Edgar Weill has resigned as assistant manager at Shea's Buffalo. . . . Milt Harris, formerly Cleveland Loew lunary is in town working with Earl Hubbard at the Century on "The Second Woman." . . . William Twigg, formerly associated with WB in Cleveland is in charge of the new Buffalo office just opened by Milton A. Mooney of the Co-Operative Theatres of Ohio, a buying-bookings group organized a dozen years ago in the Ohio city. . . . Nick Matsoukas was in Buffalo; addressed a Will Rogers Memorial Hospital organizational meeting called by Elmer Lux, Darnell Theatres general manager, in the Motion Picture Operators screening rooms.

CHICAGO

The Lenten season and the Kefauver investigations on TV made this a poor week at Chicago theatres. In the Loop only two houses did good business: the Chicago with a combination of "Call Me Mister" and a big stage show headed by Dick Contino, Kitty Kallen, and Bert Wheeler; the other, "Royal Wedding" and stage show at the Oriental. . . . At Loop art houses "The Mudlark" continues strong at the Ziegfeld, and "Bitter Rice," Italian import in its eleventh week at the World Playhouse, is the biggest grossing foreign language film ever to play Chicago. . . . 20th Century-Fox is splurging on big advertising campaign for "Bird of Paradise" due at the RKO Palace next week. . . . Ben Elrod, former Warner's city sales manager, took over as Republic's branch manager; A. H. Fischer, former branch chief, was upped to district manager recently. . . . Four of the 13 Chicago area drive-ins opened doing good business over the weekend, but slow the rest of the week because of cold weather. . . . Si Grier, independent booker, will book films for 17 outdoor theatres in the state. . . . Patrons at the RKO Palace viewed the Kefauver hearings on a TV set in the lobby. . . . The H. and E. Balaban circuit has installed a 60,000 square inch screen at their Esquire theatre.

(Continued on following page)

WHEN AND WHERE

- April 4-5-6:** Board of Directors meeting, Theatre Owners of America, Mayflower Hotel, Washington, D. C.
- April 10-11:** Annual convention, Allied Independent Theatre Owners of Iowa & Nebraska, Inc., Savory hotel, Des Moines, Ia.
- April 17-18:** Annual meeting, Motion Picture Operators of the South, Henry Grady Hotel, Atlanta, Ga.
- April 25:** Spring meeting, board of directors, Kansas-Missouri Theatres Association, Kansas City, Mo.
- May 7-8:** Annual convention, North Central Allied Independent Theatre Owners, Inc., Hotel Nicolet, Minneapolis, Minn.
- May 7-8-9:** Annual convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock, Ark.
- May 9:** Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.
- May 14-15-16:** Board of Directors meeting, Allied States Association, Phillips Hotel, Kansas City, Mo.
- May 15-16-17:** National Equipment Show & Drive-in Theatre Owners' convention, Municipal Bldg., Kansas City, Mo.
- May 21-22-23:** Mid-summer convention, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ia.

CINCINNATI

Televising of the government's crime investigations had an appreciable adverse effect on local theatre business, some of which was off to a considerable extent during the proceedings. . . . Some of the current offerings are in the high box office brackets, with "Royal Wedding" doing an estimated double average business at the RKO Grand and "Bird of Paradise" going approximately 50 per cent over par at Keith's. Other attractions include "The Redhead and the Cowboy," RKO Albee; "Tarzan's Peril," duetted with "Outrage," RKO Palace; "The Sun Sets at Dawn," plus "The Second Face," RKO Lyric; "The Mating Season," Capitol and "Cyrano de Bergerac" at the Guild at a scale of \$1.20, \$1.50 and \$1.80. . . . Easter Sunday marked the opening of a number of drive-ins in this area, despite the uncomfortably cool weather. The Twin drive-in, the only outdoor theatre located within the local city limits, has been operating throughout the winter with the aid of in-a-car heaters. . . . The Cincinnati Variety Club, Tent No. 3, will give a "Dawn Dance" from 11 P.M. to 7 A.M., April 14. . . . The strike of West Virginia University students against theatres in Morgantown, W. Va., in protest against high admission prices, is continuing, with students picketing the theatres. It has had quite serious repercussions on theatre attendance. . . . Dale Colerider, who operates the Kanaawa theatre, at Buckhannon, W. Va., has acquired the lease on the Opera House there, which formerly was operated by Clyde Bailey.

CLEVELAND

Holy Week business was worse than usual, exhibitors report, blaming heavy snowstorm and Kefauver telecast for keeping people at home. . . . A group of top deluxe neighborhood houses raised prices from 50 cents to 55 cents on Easter Sunday. These include the Fairmount, Vogue, Colony, Mayland and Richmond. Shaker theatre was to start a similar raise the following week. . . . Herbert Ochs, drive-in circuit operator, reports a "first" deal in this territory which provides a day-and-date showing of Universal product at the drive-in theatre, Portsmouth and the conventional Garden theatre, Portsmouth. . . . Ernest Sands has been appointed Warner city salesman succeeding Bill Twigg who resigned to open Milton Mooney's Buffalo branch of his buying-bookings service. . . . Ernest Schwartz, president of Cleveland Motion Picture Exhibitors Association attended Pete Wood's biennial legislative Ham 'N Eggs breakfast in Columbus on March 28. . . . 2,300 contestants participated in the 12-day \$1,000-Movie News contest, initiated by the Showmen's Committee of Cleveland. . . . Licensed bingo is definitely out in Cleveland. Following the Ohio Supreme Court's recent ruling that licensed bingo is illegal, and Mayor Thomas A. Burke's order to close all bingo operation in Cuyahoga County, local bingo operators reportedly will not make a test case of the game's legality as a charity-sponsored game.

COLUMBUS

Inclement weather, Holy Week and the Kefauver televised hearings combined to cut into grosses, particularly at matinees. The Palace's stage show, headlined by Ralph

The National Spotlight

Flanagan and his orchestra, did well and the Ohio's "Three Guys Named Mike," showing as a single feature, was strongest among the new pictures. The Broad had a second week of "Born Yesterday" and the Grand showed "The Sun Sets at Dawn." . . . Columbus can have two new television stations under a ruling by the FCC. One would be for commercial purposes and the other educational. Both would come under the proposed allocation of new ultra-high frequency channels. . . . South drive-in of the Academy circuit is the second outdoor theatre to open for the season. Drive-ins have tilted admissions to 60 cents. Last season's rate was 50 cents. . . . RKO Place is co-operating with the Crosley television Star Search. . . . Loew's Ohio is co-operating with Astaire dance studios in choosing the best samba dancers in Columbus, in connection with national "Royal Wedding" contest. . . . Columbus is one of three cities being considered for a new \$8,000,000 Westinghouse plant for the manufacture of parts for Navy jet planes. Plant reportedly would employ thousands.

DALLAS

Show bills were as follows: "The Men," Palace theatre; "Air Cadet," Majestic; "Sugarfoot," Rialto; "A Night at the Opera," Coronet; "A Yank in Korea," Melba, Capitol, "Raiders of Tomahawk" plus "The Lonely Hearts Raiders." . . . Louis Santikos, owner of the Olmos theatre, San Antonio, arrived back in Dallas following a trip to Greece, his native land. . . . "Mister Roberts" moved into the Melba for a four day engagement at \$3.90 top price. . . . Mrs. Darlene Bridges, Lawton, Okla. actress, who played in Hallmark's "Prince of Peace," was in town making several radio and TV appearances on the local stations. . . . "Cyrano" having its only run at the Dallas theatre, at reserved seat advance prices. The Dallas is a Telenews house.

DENVER

Warren West, MGM booker, moves to Republic as office manager and booker, succeeding Doris Wille, who quit a couple of weeks ago. The Metro job went to Frank Carbone, head shipper. . . . Mickey Gross, former Orpheum manager, as well as former city manager for the Wolfberg theatres, was in town on his trip to set up Rex Allen, Republic, in a two-weeks personal appearance tour of Colorado, Wyoming, New Mexico. . . . Lakeshore drive-in, the initial

such for Civic Theatres, could open in two weeks with good weather. . . . Two of the Wolfberg drive-ins, the West and South, had Easter sunrise services to packed houses, even though the weather was about at freezing. Both places ran all-night shows.

DES MOINES

Ernie Pannos of Iowa City and two associates have purchased the Uptown at Davenport from Julius Geertz. The purchasers have been operating the Coronet theatre here since January for the showing of foreign-made films of artistic merit. They will transfer these activities to the Uptown which will be known from now on as the Coronet. The present Coronet will be renamed and operated by Pannos and his associates for the exclusive showing of films designed for children. . . . The Marquee of the State theatre at Lake Park fell to the ground the other night but no one was injured. . . . Services for Carl N. Johnson, 53, owner of the Grand in Red Oak, were held at the First Congregational church there. He died in Omaha after suffering a stroke at the Monogram exchange office there. . . . Don Hicks, Paramount branch manager, attended a sales meeting in Chicago; Carl Olson, of Eagle Lion, was in New York City for a week attending a managers' meeting. . . . M. M. Gottlieb and F. M. Blake, visited at the Universal exchange. . . . Weather continued to be the main subject of worry and conversation for salesmen and exhibitors in Iowa. New snow had traffic completely stopped for several days and exhibitors were unable to get film. . . . L. C. Shoemaker and R. H. Pelton have purchased the Mound in Ocheyedan from Bud Monjar.

DETROIT

Services were observed in all the downtown first-runs on Good Friday. Business was up on Easter. The Michigan is showing "The Lemon Drop Kid" and "The MGM Story." "Royal Wedding" is playing in its second week at the Adams. "The Mating Season" opened to capacity audience at the United Artists. Palms is showing "Sugarfoot" and "The Next Voice You Hear." A double feature at the Madison offers "The Sun Sets at Dawn" and "Three Husbands." Fox is featuring "I'd Climb the Highest Mountain." . . . Arthur D. Black, manager of a theatre chain in Detroit was named manager of the Palace theatre in Flint, Mich. W. S. Butterfield Theatres, Inc., of Detroit. . . . Sam Carver, former manager of the Coronet is planning to open offices downtown since he took over the Jefferson and Park theatres from the Auto City circuit which has ceased operations. Mr. Carver is also planning to take over the Oliver and Sheridan theatres which have been closed down for the past several weeks.

HARTFORD

"Call Me Mister," after a nine-day run at Loew's Poli, went into a second week's run at Loew's Poli Palace. . . . Hector Frascadore has been named acting manager of E. M. Loew's Hartford drive-in, Newington, Conn. Mr. Frascadore is associated with the E. M. Loew circuit in the erection of an 800-capacity drive-in theatre at Bristol, Conn., which he will manage upon completion.

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(Continued from opposite page)

pletion. . . . Dominick Suriano has been appointed assistant manager of the Broadway theatre, Springfield, Mass. He is a former assistant manager of the Warner Strand theatre in Hartford. . . . Donald Clifford has been named assistant manager of the Warner Art theatre, Springfield, Mass. . . . Richard Steigler, Hartford real estate developer, has announced indefinite postponement of his plans for construction of a \$2,000,000 commercial development on Albany Ave., in Hartford. The project would have included a 1,000-seat film theatre. . . . Pvt. William Dougherty, formerly manager of Lockwood-Gordon-Rosen's Plaza, Windsor, Conn., has been assigned as projectionist with a film unit of the Connecticut Air National Guard, which was recently federalized into service. . . . William Kozak has been named assistant manager at the Warner Capitol theatre in Springfield, Mass. . . . Hartford visitors: Harry F. Shaw, Lou Brown, Morris Mendelsohn, Loew's Poli-New England Theatres, New Haven; Bob Gentner, Loew's Poli, Waterbury, Conn.; Brooks LeWitt, Glackin and LeWitt Theatres, New Britain, Conn.; J. W. Cotoia, Art theatre, Springfield, Mass.

INDIANAPOLIS

Drive-ins of this locality got a "cold" reception when they opened for the new season on Good Friday. The chill remained over the weekend. . . . The Indianapolis city council voted in favor of daylight saving time, starting April 29. Most Indiana towns are expected to follow suit. . . . Ernest L. Miller, owner of the Coronet and Cinema here, was elected president of the northern division of Delta Tau Delta Fraternity. . . . Nat Levy, RKO eastern division sales manager, and Maurice Lefko, district manager, were here for the second Ned Depinet drive meeting at the local branch. . . . Russell Bleek, formerly Screen Guild branch manager, has joined the ELC sales staff. . . . Bernard Brager, Republic branch manager, visited the Crescent and Rockwood offices in Nashville, Tenn. . . . James H. Kaylor, 36, Republic salesman here, died Friday of injuries received in a traffic accident.

KANSAS CITY

The Kimo followed "The Next Voice You Hear" with "Cyrano de Bergerac" at advanced prices, reserved seats. At the conclusion of which the theatre will be closed for reseating and remodeling. The Paramount opened "The Lemon Drop Kid." "Bird of Paradise" is at the three Fox Midwest first runs, Fairway, Tower and Uptown, with the Tower having a second feature, "Bandit Queen." . . . "Royal Wedding" started at the Midland—with "The M-G-M Story" as an "extra attraction." "Bitter Rice" is at the Esquire plus "Train of Events." . . . The RKO Missouri has a "regional" double bill for Easter: "Dodge City" and "Virginia City." . . . As for the past five years the Lutherans held a sunrise service Easter morning, at the Hiway 40 drive-in. . . . The Motion Picture Association of Greater Kansas City held a luncheon, honoring James E. States, head booker of Paramount, retiring after 35 years with that company. . . . Several drive-ins opened. . . . The spring meeting of the Kansas-Missouri Theatre Association is set for April 25. "Ed" Kidwell, Theatre Enterprises Inc., is chairman of the convention committee.



GET-TOGETHER, for Warner Theatres personnel at Albany. In the center, seated, are Charles Smakwitz, zone manager, and Harry Goldberg, Warner circuit advertising chief. Among others who attended the meeting were William Fitch, Jules Carley, Deane Emley, John Brousseau, Al LaFlamme, Andy Roy, Gus Nestle, William Taiman, Jack Swartout, Sid Sommer, George Laurey, Al Newhall, Joe Stowell, Al Swett, O. J. Ferris, Vogel Gertler and Ed Boyd.

LOS ANGELES

New entries of the week included "Lullaby of Broadway" at the Warner first runs. "Bird of Paradise" at the Los Angeles and Chinese group. Other current bills were "Vendetta" at the Pantages and Hillstreet, "Vengeance Valley" at the Orpheum and Hawaii, "The Redhead and the Cowboy" paired with "September Affair" at the two Paramounts, "Royal Wedding" at Loew's State and the Egyptian and "Bedtime for Bonzo" at the United Artists circuit. . . . The Village theatre in Rodger Young Village, the municipal veteran housing project located in Griffith Park, was razed by fire early one morning. Owner Lee Naify has not yet announced his plans for the house. . . . Back from a regional sales meeting in Denver were Lloyd Oumby, Bundy Smith, Harry Plunkett and Jack Hasseck of National Theatre Supply. . . . In from New York was Harry Stern of Azteca Films after an eight-month sojourn in the Eastern city. . . . In from the Northern city for business chats over lunch with Bob Kronenberg of Manhattan Films International and Dan Sonny of the Sonny Amusement Co. was Ellis Levy of the Tele-News theatre. . . . Back from a Northern California visit was Matt Freed of the Cinema theatre in Hollywood.

LOUISVILLE

New openings were to include "Lullaby of Broadway" at the Mary Anderson; "Royal Wedding" and "The MGM Story" at Loew's; "Cry Danger" and "Company She Keeps" at the Rialto; and "Nick Cain" and "Insurance Investigator" at the Strand. "Of Men and Music" was held over for a further run at the Scoop, while "September Affair" and "Missing Women" went for a second Louisville week at the Brown. . . . Lou Arru's Twin drive-in theatre here which has run through the winter months on a regular weekend operating schedule, has resumed full operation, making it the second drive-in in the area running full schedule. The Kenwood, the first drive-in in the area, which also ran a weekend winter schedule, returned to full operation a

short time ago. . . . Seen on the row for the first time in several months was Oscar Hopper, Arista theatre, Lebanon, Ky. Other visitors included: Ralph Quarles, Majestic, Springfield, Ky.; J. T. Kennedy, Jr., Stanton, Ky.; Buddy Arnold, Bardstown, Ky.; J. C. Smith, Bloom, Bloomfield, Ky.; J. A. Ball, Bel Vista drive-in, Springfield, Ky.; J. B. Minnix, Southland, London, Ky.; Alton Rush, Lost River drive-in, Bowling Green, Ky., and W. E. Gross, St. Clair, Lebanon Junction, Ky. . . . With the special children's matinees going into full swing at Morton Weinburg's subsequent run Crescent theatre here, the Crescent Hill Movie Committee in a regular news article in the local newspaper announced the schedule of movies for children to be run at the Crescent theatre for the remainder of March. . . . Johnson Musselman, besides handling a full time job in managing the first run Rialto theatre here still finds time to put on his performances as "Aska the Magician" in nearby theatres, schools, civic auditoriums.

MEMPHIS

Malco led the attendance parade with "Valentino," and the personal appearance on its stage of the picture's stars, Anthony Dexter and Patricia Medina, who came here for the opening. . . . Other first runs reported steady attendance. Loew's Palace had good business with "Gambling House." Loew's State had "very good" attendance to "Tomahawk." Warner reported steady attendance with "Between Midnight and Dawn." Strand and Ritz had double features. . . . W. F. Ruffin, Sr., Ruffin Amusements Co., Covington, opened his Sunset drive-in at Martin, Tenn., for the season. . . . Amelia and Onie Ellis, owners of the new Frayser drive-in at Memphis, scheduled its formal opening for March 29. . . . Memphis Ministers Association sponsored a public showing of the "Kings of Kings," during Holy Week in Memphis at Goodwyn Institute and thousands attended. The picture was banned in Memphis many years ago by censors. . . . Mid-South exhibitors booking and shopping on Film Row included Whyte Bedford, Hamilton; Orris Collins, Paragould; W. L. Moxley, Blytheville; Henry Pickens, Steele;

(Continued on following page)

(Continued from preceding pages)

Douglass Pierce, Pocahontas; J. W. Crabtree, Clarendon; K. H. Kinney, Hughes; Moses Siman, Luxora; William Elias, Osceola; Horance Stanley, Behee; A. N. Rossi, Clarksdale; J. C. Bonds, Hernando; J. A. Thornton, Bruce; Joe Wofford, Eupora; C. J. Collier, Shaw, and Leon Roundtree, Holly Springs.

MIAMI

Screen showings included, "The Mating Season," Embassy, Variety; "Lightning Strikes Twice," Florida, Sheridan; "Bird of Paradise," Carib, Miami, Miracle; "Sound of Fury," Lincoln, Town; "September Affair," Paramount, Beach; "So Long at the Fair," Flamingo and "Operation Pacific," Olympia with Peggy Ryan and Ray McDonald as stage attractions. Town offered "Up Front" at its midnight show. . . . With the lifting of the Federal Communications Commission's 30 month freeze, officials of the WTVJ, Miami's only TV station, were informed by their Washington attorney that three new stations will be allocated to the Miami area. One channel will be reserved for non-commercial educational, governmental and defense purposes. Five applicants include radio and FM stations WQAM, WIOD, WGBS, WKAT and WINZ.

MILWAUKEE

Headlining the marquee downtown were "Inside Straight" and "Cattle Queen" at the Palace. At the Wisconsin "Bird of Paradise" was shown. At the Warner "Lightning Strikes Twice" was viewed. "Cyrano de Bergerac" is book for two weeks at the Fox-Strand theatre. . . . Despite the expected slow-up at the box office during Holy Week, business is reported good downtown. "Royal Wedding," playing at the Riverside theatre is doing very well, and "Vengeance Valley" with "Cause for Alarm" at the Towne is also doing very good. . . . At the Warner theatre "Tomahawk" rounded out two very good weeks. . . . Gust Fahnke, who has taken over the World theatre here, has changed the theatre's name to Royal. . . . Arnold Brumm, Ritz theatre here, will get some city and state wide publicity on his PTA sponsored Saturday matinees.

MINNEAPOLIS

Worst winter weather since 1917, is blamed for the drop in grosses. With most of Minnesota isolated by snow, exchanges report that film deliveries were made under tremendous difficulties. . . . The Terrace, a new neighborhood house, is scheduled for opening in April at Robbinsdale. . . . Anthony Dexter was to be in Minneapolis, March 29, in conjunction with opening of "Valentino," at the Orpheum. . . . A. H. Fischer, Chicago, district manager for Republic here on business. . . . Burtus Bishop, Jr., Chicago, Midwest sales manager for MGM, in town. . . . Frank Kinas, exhibitor in Thorpe and Gilman, Wisconsin, also visited as did Abbott M. Swartz, branch manager of Eagle Lion Classics.

NEW ORLEANS

Like in other years, neighborhood theatres and drive-ins, with the exception of a few, did not open on Good Friday. Satur-

The National Spotlight

day, was the opening of Rester and Giddens new drive-in, the Airshore in Mobile, Ala., and on Easter Sunday, the Capitol in Baton Rouge, La., a conventional for Negro patrons, gave its initial showing. . . . Preview of "You're in the Navy Now" spiked the dullness of preceding days when exhibitors from near and far made special trips here for the showing. . . . Here for a visit the beginning of the week were Hap Bruno, St. Joseph, La.; F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Lockport and Raceland, La.; Mayor Lew Langlois, New Roads, La.; Floyd Murphy, Vicksburg, Miss.; Milton Guidry and E. R. Sellers, Yam drive-in, Opelousas, La.; A. J. Rosenthal, Alexandria, La.; Don George, Shreveport, La.; Tom McElroy, Shreveport, La.; Bob Siegler, Hattiesburg, Miss.; Andrew Orkin, Jackson, Miss.; William Butterfield, Ruston, La., and Nick Lamantia, Bogalusa, La.

NEW YORK

Seven new first-run pictures were scheduled to open this week in the theatres on and around Broadway. The de luxe houses reported excellent grosses for the Good Friday period. The product lined up currently includes: "God Needs Men," a French film at the Paris; the Warner Bros. musical "Lullaby of Broadway" at the Strand; the British "Odette" at the Park Avenue; a film from Poland "The Treasure" at the Irving Place; "Soldiers Three" at the Capitol; "Cause for Alarm" at the Palace; and "Oh Susanna" at the Mayfair. . . . A baby girl was born last week to Mr. and Mrs. Morton E. Hollander, Mrs. Hollander is the former Lillian Seed, daughter of George Seed, city manager at Cohoes, N. Y., for Fabian Theatres.

OKLAHOMA CITY

Forty minutes Holy Week services at the Criterion theatre has been held daily. . . . Barton's drive-in theatres, Barton's 77, Air-Line, Tinker drive-in and Del City drive-in, sponsored an Easter Egg Hunt. . . . Joe Shores, former manager of Barton's 77 drive-in theatre, is now manager of Barton's Sport Center. . . . Bob Stokke is the new manager at the State theatre. . . . A free cooking school was held at the Ritz theatre. . . . At Konowa, Okla., two theatres have changed hands: Les and Frank Nordean, Maud theatre owners, purchased the Rex and Tiger theatres. Les Nordean assumed management.

OMAHA

Eastern Nebraska exhibitors coasting through their easiest winter in years now have been hit by weekend storms for two straight weeks. Iowa exhibitors, stymied by heavy snows all winter, still are getting it. . . . H. S. Conroy, Shelton and Gibson (Neb.) exhibitor, has been active in polio drives for 10 years. This year he headed the Buffalo County effort. . . . The Lutheran Men of Omaha took over R. D. Goldberg's Dundee theatre for a week to sponsor "The Story of the Life of Jesus Christ." . . . Bill Miskell, Tri-States Theatres district manager, said that the major road shows his chain has been bringing in regularly are less profitable than a good picture despite sell-outs. As a good-will measure, Tri-States will continue to present the road shows. . . . The Omaha Council of Churches held noon services daily prior to Easter at Tri-States Orpheum theatre downtown. . . . Rudolph Stastney has installed new lamps and complete sound in his Hooper (Neb.) theatre. . . . Storms stopped film truck schedules into South Dakota several days.

PHILADELPHIA

Arcadia will adopt a twice daily, reserved seat policy on April 25 with the premiere of "Tales of Hoffman." Also among the smaller downtown houses, the World announces the local premiere of "Orpheus" to follow "Bitter Rice," which is nearing the end of its long run which has already reached 20 weeks. . . . George Schwartz, former Universal branch manager, is opening his own independent film exchange here for the handling of foreign and exploitation films. . . . Paul Dougherty, projectionist at the Majestic, Gettysburg, Pa., marks his 25th year in the business. . . . Jack Beresin, head of Berlo Vending Company and identified largely with theatre concessions, was appointed by the mayor to the Volunteer Emergency Stabilization Cooperation Committee to work with the Regional Price Stabilization Board. Dick Edge, manager of the Pike, Claymont, Del., has joined Hallmark Productions in Wilmington, O. . . . S. & N. Theatre Corp. was organized here to exhibit motion pictures and stage vaudeville shows. . . . Ted Schlanger, zone head for the Warner theatres, and Jay Emanuel, independent circuit head, named industry division heads for 1951 Cancer Crusade.

PITTSBURGH

"The Angels and the Pirates," formerly named "Angels in the Outfield," will have its world premiere here during the middle of the baseball season. . . . The local Variety Club tent will hold a testimonial dinner for Pete Dana April 9 in honor of his promotion to Eastern district management for Universal. . . . The Fulton theatre, with one eye cast on the Academy Award voting, has booked "All About Eve" for its second downtown run March 31. . . . Meanwhile, John Walsh, manager of the Fulton, estimates that the televising of the Golden Gloves championships from New York, which was added to his theatre's bill for March 19, brought in an extra \$500 for the night. . . . Hollywood and Broadway stars will be brought in to assist Bill Green's in-the-round project, the Arena theatre, begin-

(Continued on opposite page)

(Continued from opposite page)

ning here June 11. The season will run through Labor Day. . . . "Born Yesterday" was booked for a six-day run at the neighborhood theatre, the Squirrel Hill, but caught on so well that it lasted for 18 days. . . . Prominent Warner Bros. officials are in town to settle preliminary details for the world premiere here of "I Was a Communist for the FBI" April 19 or 20. . . . Anthony Dexter, here for a personal appearance in connection with the film "Valentino" at the J. P. Harris theatre.

PORTLAND

The annual spring opening, plus quality features, brought an increase over normal take at Portland's first runs. "Born Yesterday" is in its fifth downtown week at the Mayfair; "Sugarfoot" as at the Orpheum; "Trio" at Hamrick's Music Box; "Royal Wedding" at Parker's United Artists; "Bedtime for Bonzo" at the Broadway; and "The Great Missouri Raid" at the Paramount. . . . City Manager Robert Anderson staged special premiere on "Trio," with proceeds going to Lions club, earmarked for the Oregon Society Crippled Children. . . . "Kings of Kings" shown free during Holy Week at the Orpheum and State theatres, Spokane. . . . Mr. and Mrs. Virgil R. Tuel purchased the Linn theatre, Brownsville, Ore., formerly operated by Stewart Walling. . . . Visiting were: Mike Barovic, Puyallup; Al Fernandez, Callam Bay; Paul Volkman, Wapato; Fred Mercy, Jr., Yakima; Arthur Zabel, Olympia, and Les Theuerkauf, Tacoma.

RICHMOND

Four openings at first-run theatres are: "Oh, Susannah!" at the National; "Lullaby of Broadway," Colonial; "Bird of Paradise," Byrd and State; and "Sword of Monte Cristo," Capitol. "Royal Wedding" and "The MGM Story" go into a second week at Loew's. "Tomahawk" and "So Young, So Bad" play a split week at the Booker T with "Convicted" and "Two Flags West" at the Walker. . . . Anthony Dexter, star of "Valentino," will be here for a personal appearance on April 4 when the show opens. . . . Alexandria and Arlington theatres report a dropping off in attendance during the Kefauver hearings as people stayed home to watch it on television. . . . The Ben Pitts drive-in at Fredericksburg is due to open soon.

SAN ANTONIO

E. O. Stacey, Music Corporation of America, Dallas, was around calling upon the Rialto. . . . Rollie Moore took over as the new manager of the Broadway theatre, Alamo Heights, succeeding C. H. Moss, now on active duty. . . . George Christian, Houston Chronicle staffer, was in town to cover the "Air Cadet" premiere at the Majestic. . . . Ephraim Charninsky, Southern theatres chief, a midweek visitor to the Film Row in Dallas. . . . Senor Salas, Luna theatre, Crystal City, and Jose Garcia, National, Asherton, among the exhibitors in town to book Latin-American pictures. . . . New Osage drive-in, Corpus Christi, has been opened by C. W. Kyle and Lester Miller, co-owners. The \$165,000 theatre covers 12 acres and has a 650 car capacity. Featured is a "kiddy

lounge" with toy equipment, soft drink concession stand and a 47 x 57 foot screen tower.

SAN FRANCISCO

Showmen have scheduled the following shows: "Cause for Alarm" at the Golden Gate, "Sound of Fury" at United Artists and "Flying Missile" at the Orpheum. "Bird of Paradise" is holding at the Fox, "Royal Wedding" remains at Loew's Warfield. "Lullaby of Broadway" continues at the Paramount and "The Lemon Drop Kid" stays at the St. Francis. . . . Visitors to the row: Stanley Court, the Court circuit, Livingston; Walter Bell, introducing Ray Cheverton who recently purchased the Maribel at Weott from Bell; Si Gertz, the Crystal, Salinas; Judge Rod Degener, Winters theatre, Winters and Harold Wright, manager of the California at Santo Rosa. . . . Aaron Goldberg circuit has closed the Peerless (daily change) in San Francisco. . . . Universal's Home office representative Dick Dirkes is in San Francisco. . . . Charles Thall, manager of the California Theatres Association, is motion picture chairman of the San Francisco Red Cross drive. . . . Rotus Harvey, President, PCCITO, has been named general chairman of the organization's annual convention to be held at Del Mar, California, July 16-19. . . . Keith Hawkes, manager of the Balboa, San Francisco, has entered the Navy. Lester Dewitt moved up from assistant at the Alexandria to manager of the Balboa. Other changes in San Francisco Theatres, Inc., are Elmo L. Clifton, formerly Coliseum assistant who has succeeded Mr. Dewitt at the Alexandria.

ST. LOUIS

Fanchon and Marco, St. Louis Amusement Company, which had earlier announced an admission policy admitting children under 12 free when accompanied by their parents, came out with a student price announcement last week. The idea, according to a company spokesman, is twofold. Besides aiming at future patronage the student price policy would establish a price that most student could afford. Special student price will be an intermediate price, approximately one-third off of regular admission. . . . Easter weekend openings both on Grand Avenue and downtown include "Payment On Demand" and "Lucky Nick Cain" at the Missouri; "Lullaby of Broadway" and "Target Unknown" at the Fox; "Royal Wedding" and "Inside Hollywood" at Loew's State. . . . "Born Yesterday" after two good weeks on Grand Avenue moved downtown to the Ambassador along with "Mr. Universe."

TORONTO

Openings Easter weekend included "Lullaby of Broadway" at Shea's, "Bedtime for Bonzo" at the Odeon Toronto, "Cyrano de Bergerac" at the International Cinema, "The Mating Season" at the University and Norton, "Three Guys Named Mike" at Loew's, "Stage to Tuscon" and "Bowery Battalion" at the Downtown, Glendale, State, Scarborough and Mayfair, and "Ma and Pa Kettle Back on the Farm" at Loew's Uptown. . . . Famous Players brought back "Up In Arms" and "They Got Me Covered" for a Bob Hope-Dann Kaye double bill at the Vic-

toria and Eglinton. . . . "Born Yesterday" continues to break records by remaining for a sixth week at the 3,373-seat Imperial theatre. Two entries in the Ontario Drama Festival, held here this week, presented the stage version of the same film which helped maintain mounting interest in the current screen fare at Canada's largest showplace. . . . Other holdovers were "Your Witness" at the Odeon Hyland for a second week, and the re-issue program of "Rhapsody In Blue" and "Song of My Heart" in its third week at the Towne Cinema. . . . For their second showing, "Dallas" and "At War With The Army" are billed together at the Tivoli and Capitol.

VANCOUVER

After an excellent week end business, Holy Week resulted in a below average week for most of the downtowners. "The Enforcer" at the Orpheum was the best in town. "Harvey" finished a four-week run to fair business at the Vogue. "Molly" at the Capitol was away off and replaced by "The Mating Season" after five days. "Al Jennings of Oklahoma" at the Plaza and Fraser proved good fare for the action fans. Also playing: "Revenue Agent" plus stage show at the Hastings; "The Hidden City" and "Blonde Savage" at the Paradise; "Highway 301" at the Cinema; "At War With The Army" at the Dominion; "The Redhead and the Cowboy" at the Strand; "Hamlet" at the Park and Varsity, and a second week of "Mourning Becomes Electra" at the Studio. . . . Charlie Doctor, Capitol theatre manager who won the Quigley Award, was given plenty of publicity in the Vancouver newspapers who pointed out that it was the second time in 25 years a Canadian had won the honor. Ivan Ackery of the Orpheum was the winner in 1946. Both are Famous Player managers and the two theatres are in the same block, which makes the honor a big event in Canadian show business.

WASHINGTON

New openings included: "Woman on Pier 13" and "The Company She Keeps" at RKO Keith's; "Magnificent Yankee" at the Columbia; "Lullaby of Broadway" at the Warner; "Dodge City" and "Virginia City" reissues at the Metropolitan; "The Mating Season" at the Palace; "Abbott and Costello Meet the Invisible Man" at the Capitol; and "Cinderella" reissue at the Trans-Lux. Holdovers include "Mudlark" at the Plaza; "Of Men and Music" at the Dupont; and "14 Hours" at the Playhouse. . . . Sidney Lust's new Allen theatre had a grand opening on March 24. This new neighborhood house has retractor chairs, the finest of equipment and a parking lot for 500 cars. . . . Wade Skinner, assistant to George Crouch, general zone manager of Warner Bros. Theatres, has been recalled to duty by the Navy. . . . Loew's Palace had a special kiddie cartoon show on Easter Monday. . . . The 16th Annual Easter Egg Hunt sponsored by the Kiwanis Club of Prince Georges County and the Sidney Lust Theatres, was held on Easter Monday. . . . All of the Warner neighborhood houses had special matinees on Easter Monday. . . . Frank Marshall, of the Warner Bros. Home Office, was in Washington last week conferring with local executives of Warner Bros. Theatres.

Blumberg, Other Officers Reelected at Universal

At the annual meeting in New York last week, the board of directors of Universal Pictures Company, Inc., reelected Nate J. Blumberg president and Alfred E. Daff vice-president. The board also retained the following officers: Leon Goldberg, vice-president and treasurer; David A. Lipton, Edward Muhl and John J. O'Connor, vice-presidents; Adolph Schimel, vice-president, general counsel and secretary; Eugene F. Walsh, comptroller, assistant secretary and assistant treasurer; George Douglas, assistant treasurer; Morris Davis, Percy Guth and Anthony Petti, assistant secretaries. The

executive committee, composed of Mr. Blumberg, chairman; Daniel M. Sheaffer, vice-chairman; Robert S. Benjamin, Preston Davie and Leon Goldberg, was also reelected at the meeting.

Universal Has 13-Week Net Of \$107,130 After Taxes

Universal Pictures Company, Inc., and subsidiary companies last week reported a net profit of \$107,130 after provision of \$55,000 in Federal income taxes for the 13 weeks ended January 27, 1951. This compares with a net profit of \$12,924 for the corresponding period of the previous fiscal year.

LATE REVIEW

The Fat Man

U-I—Radio Private Eye

J. Scott Smart, whose private eye portrayal is tops in its category on radio, may turn out to be that medium's greatest talent contribution to motion pictures in years. He looks like he sounds, acts as if he were a screen veteran and makes his debut in a picture that conforms in every respect to his radio vehicles. With greater length and added dimension afforded him for displaying his professional prowess, he stands an excellent chance of becoming a strong box office draw wherever detective-type melodrama is popular.

Aubrey Schenck's production, taking its title direct from Smart's radio program, is splendidly staged, using authentic New York, Beverly Hills and Hollywood locations preponderantly, and the screenplay by Harry Essex and Leonard Lee is skillfully complicated as to plot threads and dynamically developed to give a surprise ending the utmost impact. The story opens with a bluntly presented murder and shifts across the country by means of one flashback after another to pick up pieces from which the detective finally puts the puzzle together. The incidents included in the story are many and varied, all convincingly handled, with a race track robbery especially outstanding.

William Castle's direction is notable for the balance maintained and effective emphasis.

The smoothly blended performances by Julie London, Rock Hudson, Jayne Meadows, Clinton Sundberg and the famous clown Emmett Kelly give complete realism to the film seldom surpassed in its entertainment division.

Reviewed at the Ritz theatre, Los Angeles, to a "Bedtime for Bonzo" audience that made its appreciation pleasantly audible. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, May, 1951. Running time, 77 minutes. PCA No. 14827. General audience classification.
Brad Runyan.....J. Scott Smart
Pat Boyd.....Julie London
Roy Clark.....Rock Hudson
Bill Norton.....Clinton Sundberg
Jane Adams.....Jayne Meadows
John Russell, Jerome Cohen, Emmett Kelly, Lucille Barkley, Robert Osterloh, Harry Lewis, Teddy Hart.

"Shower of Showmanship" Drive for Warner Circuit

Albany zone theatre managers for Warner Theatres met last week in Syracuse, N. Y., to prepare plans for a special spring promotional campaign, known as the "April Shower of Showmanship." The best exploitation efforts of the month will be rewarded with prizes. The manager who does the best job in refurbishing his theatre during the month also will receive an award. In their addresses to the managers, Harry Goldberg, advertising and exploitation director for Warner Bros. Circuit, and Charles A. Smakwitz, zone manager, stressed the importance of making the theatre the center of community life.

SIMPP Plans to Open Office in Washington

The Society of Independent Motion Picture Producers plans to have offices in Washington as well as in New York and Hollywood, it was announced last week by Ellis Arnall, SIMPP president. Interviewed in Atlanta, Ga., Mr. Arnall said he may join William B. Levy of the Walt Disney Organization in representing the society in its talks with the three-man Italian delegation which arrived in New York this week.

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The Hollywood Scene

Films Not 'Kefauvered,' Hollywood Rolling 29

by WILLIAM R. WEAVER
Hollywood Editor

While professional Hollywood split table-talk impartially among such lively topics as the Academy Awards, the influence of the Kefauver telecasts over the theatre-going habits of the population and the effects of an ex-Communist actor's confessions upon the public attitude toward actors and pictures in general, studio managements took up a lot of slack by starting 11 pictures, which is about double the recent weekly average.

Further, the new undertakings averaged higher, as to budget, than has been a sort of unwritten rule so far this spring. Completion of four other pictures left a business-like 29 in shooting stage at the weekend, highest figure for quite a spell. Quite clearly there's no front-office intention to shutter the factory against the wind.

Three pictures for 20th Century-Fox release were started, topped by "The Dr. Praetorius Story," personally produced by Darryl F. Zanuck and directed by Joseph Mankiewicz with Cary Grant and Jeanne Crain in the leading roles.

New Belvedere Picture Goes Before Cameras

"Mr. Belvedere Blows His Whistle," which sounds like good news indeed for 20th-Fox customers, went before the cameras with Clifton Webb again portraying the incomparable Belvedere character and with

Joanne Dru, Hugh Marlow and Zero Mostel in the cast. Andre Hakim is producing this one, with Henry Koster directing.

Fidelity Pictures, which releases through 20th-Fox, went to work on "Chuck-a-Luck," produced by Howard Welsch and directed by Fritz Lang, with Marlene Dietrich, Mel Ferrer and Arthur Kennedy in principal roles. This is being filmed in the new Supercinecolor process first brought to the screen in the case of "The Sword of Monte Cristo."

Three Pictures Started At Metro Studio

Metro-Goldwyn-Mayer also started three pictures, with William H. Wright producing two of them simultaneously.

"The People Against O'Hara," directed by John Sturges, presents Spencer Tracy, a Top Ten star in this publication's 1950 exhibitor poll; Pat O'Brien, John Hodiak, Diana Lynn, Richard Anderson and others.

"Rain, Rain Go Away," directed by Fred M. Wilcox, presents James Whitmore, Nancy Davis, Jean Hagen and Ralph Meeker in leading roles.

"The North Country," MGM, is being shot in Technicolor at Sun Valley, Idaho, a nice terrain to be seen on an exhibitor's screen in the good old summer time, with Stewart Granger and Wendell Corey as principals, doubtless on skis a good part of the time. Stephen Ames is producing, with Andrew Marton directing.

Wald-Krasna Productions, releasing

through RKO Radio, began shooting "Behave Yourself," with Farley Granger, Shelley Winters, William Demarest, Lon Chaney, Sheldon Leonard and Francis L. Sullivan in the large cast. Stanley Rubin is producing the picture, with George Beck directing.

Warner Brothers' Anthony Veiller turned cameras on "Force of Arms," directed by the versatile Michael Curtiz, with a cast that contains William Holden, Nancy Olson, Frank Lovejoy, Gene "Steel Helmet" Evans and Dick Wesson.

Dick Powell to Star in U-I's "One Never Knows"

Universal-International rolled "One Never Knows," produced by Leonard Goldstein and directed by Lou Breslow, with Dick Powell, Peggy Dow, Joyce Holden and Charles Drake among the principal players.

Producer Maurice Duke and director Will Jason put "Disc Jockey" into work for Allied Artists. This is an omnibus-type enterprise which will bring some 22 radio-famous personalities, from disc jockeys to name bands, to a very tuneful screen in the interests of attracting to the theatre box office the millions who regularly partake of their wares via radio, video, dance palace or night club. Russ Morgan, Les Brown and a score of names in that category will be available to the exhibitor for billing purposes.

"Pilate's Wife" for RKO

Howard Hughes announced in Hollywood last week he would film the Clare Booth Luce story, "Pilate's Wife." Rene Clair will arrive from France April 10 to start work on the picture, which will be produced by Jerry Wald and Norman Krasna for RKO Radio. Mrs. Luce will prepare the screenplay from her own material.

THIS WEEK IN PRODUCTION:

STARTED (11)

ALLIED ARTISTS

Disc Jockey

MGM

The North Country
People Against
O'Hara

Rain, Rain Go Away

RKO RADIO

Behave Yourself
(Wald-Krasna
Prod.)

20TH CENTURY-FOX

Mr. Belvedere Blows
His Whistle
The Dr. Praetorius
Story

Skid Row (Joseph
Bernhard Prod.)
Chuck-A-Luck
(Fidelity Pictures)

UNIVERSAL-INT'L

One Never Knows

WARNER BROS.

Force of Arms

FINISHED (4)

COLUMBIA

Silver Canyon

LIPPERT

Savage Drums

REPUBLIC

A Lady Possessed
(Portland Prod.)

20TH CENTURY-FOX

Friendly Island

SHOOTING (18)

COLUMBIA

The Son of Dr. Jekyll

EAGLE LION

The Hoodlum (Jack
Schwarz Prod.)

MGM

Texas Carnival

PARAMOUNT

My Son John (Wash-
ington, D. C.)

Peking Express (Hal
Wallis Prod.)

Rhubarb

Detective Story

The Stoooge (Hal
Wallis Prod.)

My Favorite Spy

The Greatest Show
on Earth

REPUBLIC

The Rodeo King and
the Senorita
South of Caliente

RKO RADIO

The Half Breed

Androcles and the
Lion

20TH CENTURY-FOX

Anne of the Indies
The House on the
Square (England)

UNIVERSAL-INT'L

Fiddler's Green

WARNER BROS.

Goldiggers in Las
Vegas (formerly
"Painting the
Clouds With
Sunshine")

Can Fire Reds, High Court Rules

WASHINGTON: The Supreme Court this week refused to hear the appeal of Lester Cole from a Circuit Court decision and by so doing in effect upheld the right of Loew's, Inc. to discharge Cole when he was charged with contempt of Congress.

The high Court did not give its opinion and merely handed down a notation to the effect that the appeal would not be heard. Nor was there any indication of the vote in the matter other than a line saying Justice Clark did not take part.

The Supreme Court action may have considerable bearing on the policy which the studios will follow in connection with witnesses who refuse to cooperate with the House Un-American Activities Committee during the forthcoming hearings on Communist activities in Hollywood.

Mr. Cole was cited for contempt during the 1947 Un-American Activities Committee hearings when he refused to answer whether he was a Communist Party member. Soon after that, Loew's suspended his employment, despite a contract, and Mr. Cole sued for re-instatement with back pay under the terms of the contract.

Loew's argued that it could break the contract under the "morals" clause which it contains. District Judge Leon Yankwich upheld Mr. Cole, but the Circuit Court ruled for the studio.

Ohio Tax Ceiling Sought

Amusement taxes imposed locally by cities in Ohio would be limited to not more than 3 per cent under the terms of a bill introduced last week in the State Senate.

"High Rentals" Protest Postponed in Ohio

The Independent Theatre Owners of Ohio this week postponed its protest meeting against "high film rentals," originally scheduled for the Deshler Wallick Hotel, Columbus, March 29. The new date has not been set, but P. J. Wood, the unit's secretary, said the meeting would not be held until his office had had time to prepare figures on the present situation relating to the decline in box office receipts and the increased rentals asked by distributors. The meeting of the group's board of directors, scheduled for March 28, also was postponed. A new date has not yet been set.

Leo Devaney Dies at 60

Funeral services were held in Toronto March 30 for Leo M. Devaney, 60-year-old veteran of the film industry. Mr. Devaney, Canadian district manager for RKO Radio for the past 18 years, died of a heart attack March 27. He was stricken while flying from Winnipeg to Toronto.

Mr. Devaney, whose home was in the Toronto suburb of Port Credit, began his 38 years in the industry with Shea Theatres, Ltd., of Buffalo and Toronto in 1912. Earlier, he had worked as a reporter on the Toronto Star, his first job after graduating from Toronto University. Before joining RKO Radio, Mr. Devaney worked for Fox and Universal in sales and as manager.

Mr. Devaney was a member of the Canadian Motion Picture Pioneers, the Variety Club, the Toronto Board of Trade and the Canadian Club. He was long active in promoting the progress of motion pictures.

He is survived by his widow, two sons and a daughter.

Call Sorrell Red; Barred From Union

The Brotherhood of Painters, Paper Hangers and Decorators of America this week notified Herbert K. Sorrell, business representative of Studio Painters Local No. 644 and president of the Conference of Studio Unions in Hollywood, that its trial board had found him guilty of "willfully and knowingly associating himself with organizations and groups which subscribe to the doctrines of the Communist Party." The brotherhood ruled that he "shall not hold nor be permitted to hold any office whatever or the position of business representative in or with any or all locals for a period of five years."

Mr. Sorrell, whose contract with Local 644 has two years to run, said he will call a meeting in Hollywood in April to place the matter before the full membership.

Pointing out that he has sworn before a Congressional committee that he is not and never has been a Communist, Mr. Sorrell said, "I have never worked for the International, which has attempted recently to destroy our organization in order to nullify a multimillion dollar law suit involving another AFL union and motion picture producers. The members of Local 644 are my employers. I shall abide by their decision concerning my future activities in their behalf, but this ruling does not affect my presidency of the Conference of Studio Unions. You can say for me that the International's decision will lead to court action, and that if the Kefauver Committee gets hold of this it will be more interesting than those peanut affairs they huddled over in New York."

National Legion of Decency Approves Eight of Nine

The National Legion of Decency this week approved eight of nine new pictures, placing three—"The Painted Hills," "The Sword of Monte Cristo" and "Tarzan's Peril"—in Class A-1, morally unobjectionable for general patronage; and five—"Abbott and Costello Meet the Invisible Man," "Appointment With Danger," "Flame of Stamboul," "Lorna Doone" and "Mask of the Dragon"—in Class A-2, morally unobjectionable for adults. One film, "The Lemon Drop Kid," was placed in Class B as morally objectionable in part for all because it is said to contain "suggestive sequences."

Upholds Drive-In Permit


The Connecticut State Supreme Court of Errors in Hartford last week sustained a lower court ruling which upheld the legality of a temporary five-year permit granted by the Bloomfield zoning board to Philip W. Maher for a drive-in theatre. Bloomfield property owners and a competing corporation conducted the court fight against the proposed outdoor theatre.

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good showmanship**

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A LIMITED NUMBER ARE STILL AVAILABLE FROM THEATRE SUPPLY DEALERS

What the Picture did for me

Columbia

MARK OF THE GORILLA: Johnny Weissmuller, Trudy Marshall—Good jungle picture with a cigar smoking dog doubled with the Durango Kid. Did a fair business considering a basketball game in town. Small town patronage. Weather fair. Played Friday, Saturday, March 2, 3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

TELL IT TO THE JUDGE: Rosalind Russell, Robert Cummings—This is a good comedy and did nice mid-week business. Would advise anyone to play it. Played Wednesday, Thursday, March 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Eagle Lion Classics

PREHISTORIC WOMEN: Laurette Luez, Allan Nixon—Good exploitation picture in color which I believe will go over in any town. I was lucky to book it so soon. The patrons were pleased—no walk-outs. One patron commented, "How in the world did these prehistoric women keep their hair combed so well. And where did some of them get their lipstick?"

Lippert

BARON OF ARIZONA: Vincent Price, Ellen Drew—Without question the finest film I have seen from the Lippert organization. Our patrons went crazy over it. Praise for the film and Vincent Price in particular came forth in a steady stream all evening. Played Friday, March 9.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

DEPUTY MARSHAL: Jon Hall, Frances Langford—Another western from Lippert means mediocre business to our situation. This one, however, stands head and shoulders above the epics usually released by Mr. Lippert. Not only does it entertain, but it also pleases. Excellent comments. Played Saturday, March 17.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

ROCKETSHIP XM: Lloyd Bridges, Osa Massen—This one drew a fair attendance, but pleased only the children. Lloyd Bridges created quite a bit of attention from the teen-age females. It seems this actor can take on just about any role and give it a stand-out performance. Played Friday, March 16.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—This went over big on Broadway, New York City, and this is the only musical that ever went over at all on Broadway, Round Pond, Ark. I know it went over, because some of the patrons were humming, "There's No Business Like Show Business," and that's something for this place. Played Sunday, March 18.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—If only we could have played this sooner. Better than average Sunday-Monday business. Wonderful music, beautiful Technicolor, excellent acting. Audience reaction top rate. Played Sunday, Monday, March 11, 12.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

DEVIL'S DOORWAY: Robert Taylor, Louis Calhern—Comments on this unusual picture ranged from excellent to poor and back again, but doubled with "Abbott and Costello in the Foreign Legion," it gave us a better than average Sunday-Monday B. O. figure. Played Sunday, Monday, March 18, 19.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

KING SOLOMON'S MINES: Deborah Kerr, Stewart Granger—One of the year's greatest adventure pic-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

tures. National publicity gave this quite a boost. Recommend it highly. Played Sunday, Monday, February 25, 26.—James A. Balkcom, Gray Theatre, Gray, Ga.

LIFE OF HER OWN, A: Lana Turner, Ray Milland—That was just it—there was no life, and the customers were not slow in telling me about it. It was a big flop here. Played Wednesday, March 14.—Tom Poulos, Paonia Theatre, Paonia, Colo.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—If it were not for the extremely poor weather, I believe we would have done quite well with this excellent picture. Surely if motion pictures are to provide education as well as entertainment, this film will prove to the public that it can be done. Comment was the best this exhibitor has received to date. Played Sunday, Monday, March 4, 5.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

TOAST OF NEW ORLEANS: Kathryn Grayson, Mario Lanza—The folks liked it. There is plenty of singing in the first two or three reels. The last forty minutes make up for it, with Naish and his characteristic comedy. Held up well with three shorts. Good crowd Thursday. Played Wednesday, Thursday, March 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Paramount

COPPER CANYON: Ray Milland, Hedy Lamarr—Filmed in beautiful Technicolor, this rugged picture of the west should please all action fans. Played Wednesday, Thursday, February 21, 22.—James C. Balkcom, Gray Theatre, Gray, Ga.

LET'S DANCE: Betty Hutton, Fred Astaire—A good comedy and not too much dancing. The folks here liked it. We did an average business considering the senior high school class sponsored it. Small town patronage. Played Sunday, Monday, March 11, 12.—Tom Poulos, Paonia Theatre, Paonia, Colo.

RKO Radio

ARMORED CAR ROBBERY: Robert Sterling, Adele Jergens—Far above the average second feature. Though cops and robbers do not go over here, this film created fine comments from all who understood its adult theme. Performances uniformly excellent. Played Saturday, March 17.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

MAN ON THE EIFFEL TOWER: Charles Laughton, Franchot Tone, Burgess Meredith—This was supposed to be a good murder show with action, but it certainly failed. Very poor plot, poor acting, bad color. Played Sunday, February 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

MIGHTY JOE YOUNG: Terry Moore, Ben Johnson—Brought this back and again it packed them in. I plan one more return of this animal picture soon. Played Friday, February 23.—James C. Balkcom, Gray Theatre, Gray, Ga.

MURDER, MY SWEET: Dick Powell, Anne Shirley—One of the funniest, if not the funniest, detective yarns to be brought to the screen. Played to an average Saturday night crowd who enjoyed it immensely. Played Saturday, March 10.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

Republic

MISSOURIANS, THE: Monte Hale, Paul Hurst—The younger trade really loved this. Seems as though Monty Hale might become their hero if given the chance. Business average, as was the comment. Played Saturday, March 10.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

ROCK ISLAND TRAIL: Forrest Tucker, Adele Mara—Forrest Tucker is very good as the hero, Gail to see him moved up from the bad guy roles. "Rock Island Trail" is an excellent western. Played Saturday, February 24.—James C. Balkcom, Gray Theatre, Gray, Ga.

SINGING GUNS: Vaughn Monroe, Ella Raines—Vaughn Monroe should have been in pictures long ago. When it comes to singing, I think he has all of the other western stars beat. His version of "Mule Train" went over big with the fans here who seldom care for singing in a western. This western, in color, is good and is suitable for any town. Good business. Played Friday, Saturday, March 9, 10.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—Better than "Stars in My Crown." Filmed in the mountains of north Georgia in Technicolor, this will be a great box office attraction for all small town exhibitors. Story of a Methodist preacher, his wife and congregation. I plan a return engagement, as Fox will agree to second runs. Regardless of how small your town, play it at least three days. Your first night patrons will advertise it for you. Susan Hayward turns in a magnificent job of acting as the preacher's wife. Played Tuesday, Wednesday, February 27, 28.—James C. Balkcom, Gray Theatre, Gray, Ga.

PINKY: Jeanne Crain, William Lundigan, Ethel Barrymore, Ethel Waters—Snow on the ground and zero weather, but give us more pictures of this calibre and you will not hear any crying around the box office. I still say that if half the money spent on high priced advertising was put in the production of good family pictures, good outdoor action and colored pictures, the picture industry as a whole would not need to worry. I have a small town and rural community patronage, and everyone would just as soon tell you what he thinks of the pictures as not. Played Sunday, Monday, February 11, 12.—F. A. Tucker, L. C. Theatre, Bevier, Mo.

United Artists

CHAMPION: Kirk Douglas, Maylin Maxwell—Good prizefight picture. I believe it was a little too long for my situation, nevertheless it seemed to please everyone. The final prizefight scene is very realistic and should please all fight fans. Good story. Average business; weather rainy. Played Sunday, March 11.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Universal International

ABBOTT AND COSTELLO IN THE FOREIGN LEGION: Bud Abbott, Lou Costello—As per usual, Abbott and Costello drew a better than average B. O. (Continued on following page)

(Continued from preceding page)

figure and pleased the majority of those who viewed it. Many fine comments regarding Patricia Medina. Played Sunday, Monday, March 18, 19.—Thomas S. Graff, Grand Theatre, Pollock Pines, Calif.

FRANCIS: Donald O'Connor, Patricia Medina—This was good entertainment, but for the life of me I can't understand why we didn't do more business. It did very mediocre business and I was disappointed, as I had looked for a sell-out. Maybe we expected too much. Played Monday, Tuesday, March 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

BREAKING POINT, THE: John Garfield, Patricia Neal—A well produced movie that packs plenty of action. Played Sunday, February 18.—James C. Balkcom, Gray Theatre, Gray, Ga.

ROCKY MOUNTAIN: Errol Flynn, Patrice Wymore—Just an average picture. We had the regular crowded Sunday, very poor Monday and Tuesday. Here is another one for dog fans. Played Sunday, Monday, Tuesday, March 4, 5, 6.—Tom Poulos, Paoima Theatre, Paoima, Colo.

Shorts

Columbia

MIDNIGHT FROLICS: Color Favorite—Very good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

POOR LITTLE BUTTERFLY: Color Favorite—As cartoons go, I would say that this one is average and gets by very nicely.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SLAP HAPPY SLEUTHS: Stogie Comedy—This was a real good comedy and brought lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THREE ARABIAN NUTS: Stogie Comedy—These things are silly beyond words, but what would we do without them? They always tear the house down with laughs.—Pat Fleming, Gail Theatre, Round Pond, Ark.

WINTER CAPERS: World of Sports—Timely and well received. Recommend it highly.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Product in First Run Houses

NEW YORK—Week of Mar. 26

ASTOR: Gerald McBoing Boing.....Columbia
Heart Throbs of Yesterday.....Columbia
Feature: Fourteen Hours.....20th-Fox

CAPITOL: Birds in Love.....Columbia
Army All America.....Columbia
Feature: Inside Straight.....MGM

PARAMOUNT: Big Little Leaguer.....Paramount
One Quack Mind.....Paramount
Feature: The Lemon Drop Kid.....Paramount

RIVOLI: London.....Republic
Kids and Pets.....Paramount
Drippy Mississippi.....Paramount
Feature: Rawhide.....20th-Fox

ROXY: Woodman Spare That Tree...20th-Fox
Tee Girls.....20th-Fox
Feature: Bird of Paradise.....20th-Fox

STRAND: Will to Win.....Warner Bros.
Trailing the West.....Warner Bros.
Bunny Hugged.....Warner Bros.
Feature: Lullaby of Broadway.....Warner Bros.

CHICAGO—Week of Mar. 26

WOODS: "Sugar Chile" Robinson.....Universal-Int.
Feature: Payment on Demand.....RKO Radio

GRAND: The Wanderer's Return.....Warner Bros.
Feature: Double Crossbones.....Universal-Int.

Metro-Goldwyn-Mayer

MILLION DOLLAR CAT: Technicolor Cartoon—as good as some Tom & Jerry cartoons, but good enough to please.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

KITTEN SITTER, THE: Terrytoon—Not had—in fact it made the house roar with laughter.—Pat Fleming, Gail Theatre, Round Pond, Ark.

WHERE'S THE FIRE? March of Time—Very entertaining and took very well.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

To Remodel Theatre

The Dixie theatre at Grafton, W. Va., will close in a few weeks for remodeling, according to J. L. Bush, owner and manager.

Pavelle Announces Rapid Still Printing Service

Using automatic machinery designed by its principal, Leo Pavelle, a mechanical engineer, Pavelle Laboratories, of New York, announced this week a service for advertising agencies, studios, and motion picture firms which desire rapid production of paper prints from negatives of any size. The firm is able to deliver approximately 1,000 enlargements per hour, and more than that number of contact prints. It uses automatic printers and an automatic enlarger. Both judge, time and make exposures automatically and in any sequence, and print on rolls of enlarging and printing paper, which are then fed to continuously moving processing machinery.

Illinois Drive-in Action Settled and Dismissed

An anti-trust suit filed against the major distributors, Balaban and Katz, Great States Theatres and A.J.B. Theatres by the Grays Lake Outdoor Theatre, has been settled out of court and dismissed by Judge Michael Igoe in Chicago District Court. The case has been pending since May 26, 1949. It was alleged the plaintiffs conspired to keep first run product out of the Waukegan area. Terms of the settlement were not revealed.

TV Booking Company Formed by Mayers

Arche Mayers has organized the Unity Television Corporation in New York, a national booking organization for producers and owners of picture television rights. The new TV company announced last week that Robert Wormhoudt had been appointed national sales director, with Connie Lazar as national program director and Sid Weiner, national television booker. Mr. Mayers is president of the company.

Eldorado Gets "Treason" Rights

Cuban distribution rights for "Guilty of Treason" has been obtained by the Eldorado Distribution Corp., of which Nat Liebskind is president. The film will be released there shortly.



Her life can be counted in seconds...
as long as **THE THING** is at large!

THE THING
from Another World!

HOWARD HAWKS' *Shocking* MOVIE

Ads like this are appearing in 58 National Magazines and 93 Sunday Newspaper Supplements totaling 185,761,000 circulation.

FCC Would Allow 2,000 TV Stations

WASHINGTON: The Federal Communications Commission last week disclosed its proposed program for the expansion of television into the ultra-high frequency bands.

The tentative allocations would make possible 2,000 new stations in 1,200 communities, in addition to the 107 television transmitters already on the air.

Under the commission's plan, 209, or roughly 10 per cent, of all channels would be given over to non-commercial educational broadcasting. This represents a partial victory for FCC Commissioner Frieda B. Hennock, who had urged that 25 per cent of the country's television airways be reserved for educational purposes.

The FCC emphasized that publication of its plan did not affect the freeze on new television station applications which it imposed in September, 1948, but indicated that it might be relaxed to permit applications in the ultra-high frequency bands which so far have not been used for anything but experimental telecasts.

Hearings on the new plan are scheduled to open here May 23. More than 300 persons already have notified the commission they desire to testify.

The new plan calls for allocation of 65 to 70 ultra-high frequency channels to augment the present 12 very-high frequency channels. The maximum now is 12 channels in any one area and New York and Los Angeles are the only cities where all seven channels are filled.

In the revised order, the number of channels in any one area could be raised to 10. In all cities with three or more frequencies in either frequency field, one channel would automatically be set aside for educational purposes.

To receive telecasts in the ultra-high frequency bands, a set would need an adapter.

Change of Venue Decision Upheld by Supreme Court

The Supreme Court has refused to intercede in a lower court ruling which granted District Courts the right, in certain circumstances, to allow the transfer of private, treble-damage anti-trust suits to districts more convenient for the defendants. The litigation has to do with a suit filed in Delaware by the Tivoli Realty, Inc., and I. B. Adelman against the eight major distributors and the Interstate and Texas Consolidated circuits. The Third Circuit Court of Appeals overruled a District Court decision barring the change of venue. Since five of the defendants could not legally be served in Texas, the Appeals Court permitted the change of venue after the five defendants agreed to submit to litigation in that state. The case now goes back to the District Court.

IN NEWSREELS

MOVIETONE NEWS, No. 25—Senate crime inquiry ends New York run. President Truman plays host on vacation. Alger Hiss begins sentence. New "litter-lift" for wounded. Nine pairs of twins in army battery. Fashion show. UN on way to thirty-eighth parallel.

MOVIETONE NEWS, No. 26—Senate crime investigators. Allies clear South Korea. Marines return from Korea. Brotherhood awards. Nation observes Easter. Ben Hogan at "Follow the Sun" premiere. Sports: auto racing in Indianapolis; lulliard cue.

NEWS OF THE DAY, No. 259—Sensation concludes Senate crime probe in New York. Alger Hiss begins five-year term. Army twin trouble. Seoul recaptured.

NEWS OF THE DAY, No. 260—Senate probes hear FBI chief on crime crisis. Heroes come home. "Mighty Mo" battles storm. Greek rulers visit U. S. Carrier, Easter across the nation. Kentucky wins hoen classic. Italian speed demon.

PARAMOUNT NEWS, No. 42—Uncle Sam's arsenal to defend peace. Airlift brings Iraq Jews to Israel. First U. S. visit by President Auriol of France. Curtin falls on crime probe in New York. Sports: Golden Gloves.

PARAMOUNT NEWS, No. 43—More Marines home from Korea. Law enforcers testify before Kefauver Committee. Toyland. Day of faith. Kentucky beats Illinois in basketball.

TELENEWS DIGEST, No. 12-B—Final day of Kefauver Crime Committee in New York. Korea: return to Seoul. France: transport strike. Inter-American conference. Civil defense in New York. Spring is here. Olympic ski trails.

TELENEWS DIGEST, No. 13-A—Sea and air war in Korea. The dead return with the living from Korea. Crime Committee opens Washington hearings. Czech ambassador to India seeks asylum in England. Italian tanker explodes. New York Easter parade. Fashion preview at Palm Beach.

UNIVERSAL NEWS, No. 44—Spotlight on crime: Kefauver Committee hearings in New York. Nine pairs of twins in Army unit. Golden Gloves.

UNIVERSAL NEWS, No. 45—Senate crime probe. The living and the dead return from Korea. Tide of Toys in France. Waves hit the silk. Afghanistan mining secrets. Paris in Washington. Dick Button wows Vienna. Italian sets auto speed record.

WARNER PATHE NEWS, No. 54—Kefauver crime probe in New York. Korea: UN forces take Seoul. Iraq airlift brings refugees to Israel. Alger Hiss goes to jail. Golden Gloves.

WARNER PATHE NEWS, No. 55—Easter, 1951. Crime probe continues in Washington. Iran votes to nationalize British oil fields. San Francisco: the living and the dead come home from Korea. Basketball: Kentucky beats Illinois.

Color TV to High Court

WASHINGTON: The comparative merits of the RCA and CBS color television systems were argued before the Supreme Court this week.

Defending the non-compatible CBS system, Samuel I. Rosenman said the Federal Communications Commission had found that RCA had not come up with a camera good enough to make color pictures of sporting events, hearings and the like. He also claimed that the RCA color image does not relay well over coaxial cables.

Speaking for RCA, John T. Cahill charged that the FCC ruling of last fall, authorizing the CBS system in preference to the RCA system, was against public judgment. He compared the CBS method to an "archaic magic lantern" and said the FCC decision had upset the industry and set owners alike.

If the FCC decision adopting CBS standards is upheld it will mean that set owners will have to buy adapters and converters to receive color images on current sets. The RCA colorcast can be received on black-and-white receivers without the need for any additional gadgets and RCA has developed a converter to permit color reception on current black-and-white sets.

RCA's attacks against the CBS system have centered on the latter's incompatibility.

Theatre TV Channels to Be Set in Fall

WASHINGTON: The Federal Communications Commission is expected to hold its long-awaited hearings on the allocation of special frequencies for theatre television this fall, Marcus Cohn, television counsel for the Theatre Owners of America, said last week.

His prediction came after the commission had announced its tentative plans for the opening of the ultra-high frequency bands to permit vast expansion in the number of television transmitters.

The FCC action, which indicated that there might be a relaxation in the current freeze on applications for new television stations, specifically stated that its plan had no bearing on theatre television and that hearings on that subject would be held later.

Mr. Cohn said he felt certain the commission would move on to the theatre television hearings as soon as hearings on the proposed new allocation scheme are completed. They are expected to last about two months, since some 300 persons already have indicated their desire to testify.

Some television experts in the capital feel the commission's plans make it unlikely that the FCC will heed Allied States' suggestion that theatre television be allocated frequencies from the VHF band. The commission specifically said the ultra-high channels, as yet unexplored for commercial purposes, would be allocated in addition to the VHF channels already in use and that the latter would remain undisturbed.

The FCC specified that a certain number of the new channels—about 10 per cent—would be set aside for non-commercial use.

Monogram Regional Meeting Set for April 6 and 7

An eastern regional meeting of Monogram and Allied Artists will be held at the Warwick Hotel in New York April 6 and 7, it has been announced by Morey Goldstein, Monogram's general sales manager. Steve Broidy, president, and Harold J. Mirisch are scheduled to attend. The discussions will include merchandising plans for "I Was An American Spy," the Allied Artists film.

General Precision Net Was \$871,899 in 1950

Net profit of the General Precision Corp., New York, amounted to \$871,899 for the year ended December 31, 1950, an increase of \$415,414 over the net profit of the preceding year, the company announced in its 1950 annual report last week. The net was after 1950 Federal income taxes of \$720,000, compared with \$250,000 in 1949. The net profit for 1950 was equivalent to \$1.45 per share, compared to 76 cents in 1949. The company, which increased its net sales from \$26,711,926 in 1949 to \$27,072,360 in 1950,

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 100 attractions and 6,855 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 43 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
†Al Jennings of Oklahoma (Col.)	—	4	2	1	—
All About Eve (20th-Fox)	41	30	67	30	7
American Guerrilla in the Philippines (20th-Fox)	16	63	62	16	—
At War With the Army (Para.)	50	25	3	—	—
Bedtime for Bonzo (U.I.)	—	—	3	2	10
Between Midnight and Dawn (Col.)	—	—	8	18	12
Bitter Rice (Lus)	13	3	—	—	—
Born Yesterday (Col.)	23	24	2	—	—
Branded (Para.)	8	39	30	2	12
*Breaking Point, The (W.B.)	—	—	24	33	35
Breakthrough (W.B.)	27	69	47	4	—
California Passage (Rep.)	—	1	5	2	1
Call Me Mister (20th-Fox)	6	11	14	1	1
Cause for Alarm (MGM)	—	—	1	1	17
Company She Keeps, The (RKO Radio)	—	1	4	6	2
Copper Canyon (Para.)	12	62	73	31	7
Dallas (W.B.)	20	44	20	16	1
Dark City (Para.)	—	—	6	16	26
Deported (U.I.)	—	—	—	3	11
Dial 1119 (MGM)	1	—	4	5	8
Emergency Wedding (Col.)	1	2	15	17	7
Enforcer, The (W.B.)	2	2	15	8	—
Fireball, The (20th-Fox)	1	3	20	44	25
Flying Missile, The (Col.)	—	—	1	10	8
For Heaven's Sake (20th-Fox)	3	10	51	42	43
Frenchie (U.I.)	3	21	66	6	2
Fuller Brush Girl, The (Col.)	4	14	28	13	3
Gambling House (RKO Radio)	—	—	2	13	—
Glass Menagerie, The (W.B.)	—	10	5	25	57
Great Manhunt, The (Col.)	—	—	2	7	4
Great Missouri Raid, The (Para.)	2	11	9	3	—
Grounds for Marriage (MGM)	1	4	31	24	29
Halls of Montezuma (20th-Fox)	11	59	13	—	—
Harriet Craig (Col.)	—	6	20	40	20
Harvey (U.I.)	19	39	54	15	4
High Lonesome (E.L.C.)	—	1	14	19	3
Highway 301 (W.B.)	1	4	7	4	1
Hit Parade of 1951 (Rep.)	—	—	4	4	4
I'd Climb the Highest Mountain (20th-Fox)	35	5	7	2	—
I'll Get By (20th-Fox)	3	59	86	22	1
Jackpot, The (20th-Fox)	5	41	66	45	30
Joan of Arc (RKO Radio)	—	3	1	4	11

	EX	AA	AV	BA	PR
Kansas Raiders (U.I.)	1	16	28	8	1
†Killer That Stalked New York (Col.)	—	—	—	4	—
Kim (MGM)	13	17	26	22	2
King Solomon's Mines (MGM)	192	51	25	3	—
Last of the Buccaneers (Col.)	—	—	9	8	6
Let's Dance (Para.)	—	13	59	65	7
Mad Wednesday (RKO Radio)	—	—	6	6	22
Magnificent Yankee, The (MGM)	—	—	—	5	6
Man Who Cheated Himself, The (20th-Fox)	—	—	1	4	4
Miniver Story, The (MGM)	—	2	36	55	73
Mister 880 (20th-Fox)	—	21	73	68	9
Mr. Music (Para.)	2	42	75	37	8
Mrs. O'Malley and Mr. Malone (MGM)	—	7	23	30	13
Mudlark, The (20th-Fox)	—	—	5	16	8
Mystery Submarine (U.I.)	—	4	14	5	2
Never a Dull Moment (RKO Radio)	1	22	40	24	23
Next Voice You Hear, The (MGM)	1	3	4	35	45
No Way Out (20th-Fox)	1	7	16	22	31
Operation Pacific (W.B.)	7	26	32	15	—
Pagan Love Song (MGM)	3	48	60	33	7
†Payment on Demand (RKO Radio)	2	—	1	1	—
Prehistoric Women (E.L.C.)	—	10	12	1	1
Red Shoes, The (E.L.C.)	3	24	4	8	12
†Redhead and the Cowboy, The (Para.)	—	—	1	4	—
Right Cross (MGM)	—	8	26	47	7
Rio Grande (Rep.)	3	31	83	41	14
Rocky Mountain (W.B.)	—	17	38	30	12
*Saddle Tramp (U.I.)	7	52	26	9	1
Samson and Delilah (Para.)	12	23	5	—	3
Second Woman, The (U.A.)	—	—	6	4	—
September Affair (Para.)	—	7	13	2	—
Short Grass (A.A.)	1	6	4	1	—
*Sleeping City, The (U.I.)	—	1	8	15	19
Stage to Tucson (Col.)	—	—	7	2	—
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	14	17	10	1	1
Storm Warning (W.B.)	2	2	7	15	—
Sugarfoot (W.B.)	—	2	8	1	—
Surrender (Rep.)	—	—	—	8	4
†Thirteenth Letter, The (20th-Fox)	—	—	2	2	1
Three Guys Named Mike (MGM)	1	4	10	—	—
Three Husbands (U.A.)	—	—	4	5	—
Three Secrets (W.B.)	—	9	34	18	22
To Please a Lady (MGM)	15	52	62	22	6
Tomahawk (U.I.)	3	23	14	—	—
Tripoli (Para.)	—	10	79	49	5
Two Flags West (20th-Fox)	11	19	69	33	1
Two Weeks—With Love (MGM)	1	27	97	17	13
Undercover Girl (U.I.)	—	1	3	9	6
Vendetta (RKO Radio)	—	1	3	5	12
Vengeance Valley (MGM)	—	18	15	6	—
*Walk Softly, Stranger (RKO Radio)	—	2	25	28	9
Watch the Birdie (MGM)	1	24	61	14	9
West Point Story, The (W.B.)	1	20	48	30	2
Where Danger Lives (RKO Radio)	—	6	13	15	14
Woman on the Run (U.I.)	—	—	6	20	7
Wyoming Mail (U.I.)	1	7	24	14	13
Yank in Korea, A (Col.)	—	4	1	—	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Film Critics Are Worth Cultivating

ABRAM H. MYERS, general counsel for Allied States Association of Motion Picture Exhibitors, whose judicial balance and legalistic opinion is highly respected, recently sounded a tocsin with regard to the too typical film reviewer who simply delights in panning the movies and who sees nothing but the cramped viewpoint of his very limited coterie.

Mr. Myers always has words at his command which leave no doubt as to his exact meaning. He says some professional reviewers no longer breathe the same air as theatre goers and that if a film doesn't meet their exacting standards, they kick it all over the lot, unwilling to concede that it might have entertainment value for moviegoers, those quaint people who support our industry, and incidentally, make these same reviewers' jobs possible.

It has long been Round Table policy that managers at the point of sale should know their newspaper critics, and vice versa, for it would always be beneficial if the critics knew their audiences. Too many film critics carry a burden of self-imposed duty to make over motion pictures in their own image. There are not enough film critics who know the public taste (we think that every daily newspaper and radio station should have one) and there are too many who want to remake all the pictures.

It is good public relations to encourage Better Films Councils, as Leo Schuessler does in Sheboygan, Wisconsin. It is good public relations to review films in local papers and between friends and neighbors, and not permit the critical balance to rest on the slightly eccentric, who think any film made in Hollywood has three strikes against it, or any film imported from abroad is definitely superior to our own. The grass roots will render a better decision as to what the public wants.

We keep in mind the critic for a national magazine who accepted his assignment with the remark that "he didn't like the movies" and who has consistently supported that theory every month since. Or, a statement

ADVICE FROM IOWA

Charles Niles, who signs the bulletin of the Allied Independent Theatre Owners of Iowa-Nebraska in his large and flowing hand, has this to say about "The MGM Story" in a recent issue from his editorial sanctum in Anamosa, Iowa:

"We had the privilege the other day of seeing this subject at a screening. IT IS EXCELLENT and the greatest boost for the future of the movie business that we have ever seen. It will be booked to you gratis, and so make every effort to have as many of your patrons as possible see it. The exhibitor who does not get a thrill of pride in being a part of movie business after seeing this subject had better sell his or her theatre, but quick!!!"

It's good to see that 450 prints of "The MGM Story" are booking rapidly, in advance, to exhibitors who are anxious to take advantage of this particularly fine public relations and pre-selling picture. There is a special press sheet, with newspaper ad mats and accessories to properly advertise the attraction. It needs special handling, because it delivers a special pro-industry punch.

Don't overlook this opportunity; don't treat it as a casual or inconsequential matter. It has cost plenty to deliver for your use, so don't consider it merely as something "for free" and forget it. Make "The MGM Story" the great success it will be, as a part of your promotion program, and there will be other such films coming along, equally inspired, to follow industry leadership.

published with reference to certain highly critical books circulated among the so-called intelligentsia—"The movies are still fighting an uphill struggle towards recognition as a separate and respectable art form, and books like these are the milestones in their progress." Nonsense!

Q Proof of what the theatre manager can do in his community is contained in two letters in the current mail. Dick Peffley, manager of the Paramount theatre, Fremont, Ohio, an old Round Table member, reports that after working with the City Council since last June, and obtaining the cooperation of school and civic leaders, he has finally secured the repeal of the city's three per cent admission tax.

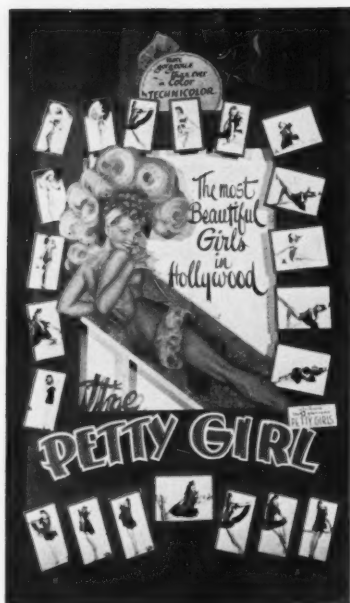
Gerald E. Bares, manager of the Falls and Avalon theatres, Black River Falls, Wisconsin, came to this town of 3,000 population last October and immediately joined the Chamber of Commerce. He instituted Saturday afternoon shows for children, with the sponsorship of local merchants. The surrounding area brings many farmers into town on Saturdays, and they drop the youngsters off at the theatre. It brings new trade to Main Street, and increases the number of children who buy their own tickets at the regular price.

Q Roy Rogers Riders Clubs were given a seven theatre Easter salute in Los Angeles by Vinicoff Theatre circuit, under the direction of Saul Mahler. Participating were the Arlington, Regent, Temple, Madrid, Strand and Centro in Los Angeles and the Eagle in Eagle Rock. Roy talked to the kids via transcription and gave his western merchandise for prizes and gifts. A scroll with more than 5,000 signatures of club members was presented to him. All theatres have regular meetings of the Roy Rogers Riders Club, and Mahler plans to make the Easter Party an annual event.

Also, on the West Coast, the Stadium theatre in Los Angeles, inaugurated a Roy Rogers Riders Club on March 24th, with 1,200 new members registered at an action-packed matinee. Division managers Dick Dickson and George Bowser of Fox West Coast Theatres plan to establish more Riders Clubs throughout the circuit.

—Walter Brooks

In Small Theatres



Jack Alger, manager of the Alger theatre, La Salle, Ill., put together a display for "Petty Girl" which involved the use of some pin-ups he probably borrowed for the occasion; and below, Dale H. Danielson, manager of the Dream theatre, Russell, Kansas, introduces his "door-girl" and cashier, all dressed up for "The Steel Helmet."



WE WELCOME such examples as these, which prove what a showman can do, with simple "props" and limited outlay, to provide display which has attention-getting advertising value.

Archie Adams, manager of the Florida theatre, Vero Beach, Florida, used a practical idea, with different treatments, for "Mr. Music" above, and "Watch the Birdie" at right. The doll-sized pianist was wired for sound and animation. You will recognize the same location, in his theatre lobby, and the amusing variations to put over his selling approach.



Dale Lee, manager of the Wilma theatre, Coeur d'Alene, Idaho, does the smart thing by posting a 24-sheet as background for his concession counter. It makes a frequent change in coloration and costs very little as a contribution of art work for display purposes. All you need is a poster and the services of a small-town paper-hanger.

Brotherhood Was Special In Dencer

Bill Hastings, manager of the RKO Orpheum theatre in Denver outdoes his own best previous record with the observance of "Brotherhood Week" in the Colorado city. Last year his campaign was good, but late in arriving, and we had to conjure up duplicate awards after the judging was over. This year he's under the wire, and this campaign is really something. We can't tear his hook apart to obtain photographs, so this report will consist of words, and the music of our applause for a great job done.

Manager Is the Mainspring

Just why Denver should so far exceed all hopes and expectations in the carrying out of plans for "Brotherhood Week" is a little hard to understand, but the recognition of the manager at the point of sale makes it relatively easy. Bill Hastings always does this sort of thing, with variations and improvements upon his own style. This year he starts with proclamations by the Governor of Colorado and His Honor, the Mayor of Denver, flanked right and left by the Commander of the American Legion and the General Chairman, himself, who obviously inspired the proceedings.

All areas of activity suggested by the National Conference of Christians and Jews were represented in the observance of "Brotherhood Week" in the Rocky Mountain area, with permanent and continuing committees set up in many communities. A vigorous staff pursued every angle of approach, beginning with an impressive dinner at the Town Club, with former premiere Paul Reynaud of France as principal speaker and Dr. Everett R. Clinchy, president of the National Conference, as a guest of honor. Reservations were limited to 250 and the event served as a springboard to launch the campaign.

Educational Cooperation

Unusual cooperative and sponsored advertising was placed in Intermountain newspapers, some of which was signed by families and individuals as their contribution to the campaign. Many by-line and editorial pieces reflect the community interest in the event. Community organizations took part, in force, and in wide variety of races, religious and diverse thought. The University of Denver, which has students from every corner of the globe, including 74 from Asia, registered a program representing "Five Faiths at Worship" as part of the activity of the student body.

An essay contest brought out two prize winners, who appeared on the program with their interpretation of "Brotherhood in Our School," and which was supported by other speakers, including the Dean of St. John's Episcopal Church, Rabbi Joel Zion, of Temple Emanuel and Father James Moynihan. Archbishop Vehr supported Premiere Reynaud in his fight against Communism.

CONTENDERS FOR QUIGLEY AWARDS

A. H. ADAMS, JR.
Florida
Vero Beach, Fla.

JACK ALGER
Alger, La Salle, Ill.

ARTHUR S. ALLAIRE
Paramount, Barre, Vt.

GEORGE BALDWIN
Florida
W. Palm Beach, Fla.

JOHN BALMER
Carlton
Red Bank, N. J.

GERALD E. BARES
Falls
Black River Falls, Wis.

JAMES BARNETT
Florida, Miami, Fla.

H. G. BOESEL
Orpheum
Kenosha, Wis.

HUGH S. BORLAND
Louis, Chicago, Ill.

CARLTON BOWDEN
Palace, Lakeland, Fla.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

RAY BRENNER
Castle
New Castle, Ind.

JOHN P. BRUNETTE
Studio, San Jose, Cal.

J. G. CAMPBELL
Olympia
Glasgow, Scotland

A. M. CAMILLO
Modjeska
Milwaukee, Wis.

JIM CAREY
Loew's, Evansville, Ind.

ROBERT W. CASE
Broadway
Kingston, N. Y.

B. CAULFIELD
George
Kilmarnock, Scotland

A. B. COGSDALE
Virginia, Danville, Va.

LOUIS COHEN
Poli, Hartford, Conn.

TIFF COOK
Capitol, Toronto, Can.

A. HIGHAM COWEN
Casine
Herne Bay, Eng.

JOHN CONNAIM
Hollywood
East Orange, N. J.

CHARLES DEMMA
Apex
Washington, D. C.

ANN DE RAGON
Paramount
Plainfield, N. J.

N. J. DUNCAN
Strand, Vancouver, Can.

C. H. G. EVILL
Majestic
South Woodford, Eng.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

BILLY J. FITE
Capitol
Amarillo, Tex.

JACK FOXE
Century
Washington, D. C.

ARNOLD GATES
Stillman, Cleveland, O.

GERRY GERMAIN
Palace
Jamestown, N. Y.

FRANCIS GILL
Paonia, Paonia, Colo.

ADAM G. GOELZ
Hippodrome
Baltimore, Md.

HERBERT GORDON
Majestic
Perth Amboy, N. J.

A. GRAY
Super, Oxford, Eng.

TOM GRAZIER
Arcade
Darlington, Eng.

ARTHUR GROOM
State, Memphis, Tenn.

EDMUND HAGUE
Hippodrome
Nuneaton, Eng.

JACK HAMILTON
Atlantic
Pleasantville, N. J.

FRANK B. HARVEY
Howell, Palatka, Fla.

BILL HARWELL
Palace, Lorain, Ohio

W. T. HASTINGS
Orpheum, Denver, Col.

GUY HEVIA
Mayfair
Asbury Park, N. J.

S. K. JENKINS
Regal, Reading, Eng.

SIDNEY KLEPER
College
New Haven, Conn.

WILLIAM KNAUSS
Park, Morristown, N. J.

RUDY KOUTNIK
Palace, Milwaukee, Wis.

GEORGE KRASKA
Beacon Hill
Boston, Mass.

RALPH LANTERMAN
Community
Morristown, N. J.

NICK LAVADOR
Center, Boston, Mass.

DALE LEE
Wilma
Coeur d'Alene, Idaho

LARRY R. LEVY
Colonial, Reading, Pa.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

ABE LUDACER
Valentine, Toledo, O.

LESLIE J. LYONS
Regal, Atherstone, Eng.

P. E. MCCOY
Miller, Augusta, Ga.

S. R. McMANUS
Odeon
Pt. William, Can.

FRANK MANENTE
Esquire, Toledo, O.

DON H. MARTIN
Regent, Miami, Fla.

HAROLD MARTZ
Strand
Plainfield, N. J.

TONY MASELLA
Palace, Meriden, Conn.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

ED MAY
Lincoln
Miami Beach, Fla.

J. MURPHY
Granby, Reading, Eng.

JAMES W. NEINAST
Rialto, Denison, Tex.

A. A. OWEN
Majestic
Miltcham, Eng.

R. W. PARKER
Regal, Torquay, Eng.

R. PARSONS
Piccadilly
Sparkbrook, Eng.

A. D. PAVEY
Odeon
Herne Bay, Eng.

DICK PEFFLEY
Paramount, Fremont, O.

BORIS PETERS
Palace
Birmingham, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

GENE PLESSETTE
Paramount, Brooklyn

E. G. PIKE
Odeon
Southend-on-Sea, Eng.

JAMES V. PISAPIA
Parsons
Flushing, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

R. P. PUCKHABER
Palace
West Palm Beach, Fla.

TRUMAN RILEY
Palace, McAllen, Tex.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

M. A. SARGENT
Eatonton
Eatonton, N. J.

MATT SAUNDERS
Poli, Bridgeport, Conn.

JACK SIDNEY
Loew's, Baltimore, Md.

JIM SKELLY
Ohio, Sidney, Ohio

W. B. SMALL
Victoria
New Smyrna Beach, Fla.

J. W. SMEDLEY
New Empress
Nottingham, Eng.

CHARLES SMITH
Regent, Brighton, Eng.

SOL SORKIN
Keith's
Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco

HAROLD STERN
Vogue, New York City

P. A. STEWART
Capitol, Leith, Eng.

KARL SUTHERLAND
Voncaste
Greencastle, Ind.

RODNEY TAUPS
State
New Orleans, La.

L. J. THOMPSON
Grand
Clintonville, Wis.

R. H. B. THOMPSON
Royal, Scunthorpe, Eng.

RALPH L. TULLY
State, Portland, Me.

D. TURNER
Majestic
South Woodford, Eng.

HARRY VINCENT
Florida, Sarasota, Fla.

LILY WATT
Odeon
Lanarkshire, Scotland

FRED G. WEPPLER
Colonial, Colfax, Ill.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

BUDDY WILSON
Beacham, Orlando, Fla.

KEITH WILSON
Roxy, Brampton, Can.

WM. G. WILSON
Capitol, Hortham, Eng.

Selling Approach

BEDTIME FOR BONZO—Universal-International. They adopted a baby "Chimp" as an experiment and tried to prove he could be raised—just like "Junior"—but he turned out to be the Juvenile Delinquent of the year. The funniest new idea in films since "Francis"—and he was smart, too. The craziest family tree in history. Ronald Reagan, Diana Lynn, and "Bonzo" in person. Monkey business is funny business. 24-sheet and other posters have good artwork of the new film star—and there is a herald that introduces the character that plays the title role in this slapstick comedy. You can take the herald and build a campaign from there. Newspaper ad mats are okay, and filled with unadulterated monkey business. Three whole sets of "teasers" give you a wide variety of small ads, suitable for a lot of purposes. A utility mat contains bits and pieces of larger ads for special uses.

TARZAN'S PERIL—RKO Radio Pictures. It had to be filmed in Africa! A big, new Tarzan adventure, one of a long series of adventure films that have thrilled millions. Since 1918, Edgar Rice Burroughs' jungle hero has enjoyed an amazing and mounting popularity. Whole generations of movie-goers have grown up to learn of the thrill and excitement of "Tarzan" and his jungle yell! Lex Barker is "Tarzan"—and Virginia Huston is the girl. There are "stilt men"—twenty feet high, and villains of all races and colors. For nearly ten years,

Sol Lesser has made the "Tarzan" films and he has continued the goose-pimply experiences of the earlier releases. Posters are complete and splendid for cutouts, from the 24-sheet down to the one-sheet. There is a herald that keys the campaign for a majority of situations, and none too large or too small for this attraction. Newspaper ad mats follow the showmanship style of both posters and newspaper ads, and are adequate for every showman's use.

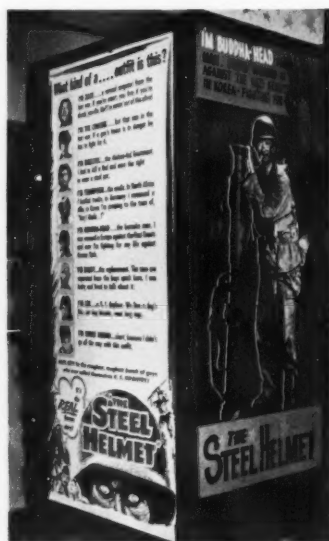
THE 13TH LETTER—20th Century-Fox. A strange kind of killer is loose in town. He uses no gun, or knife. But a scarlet pen, of vengeance. Scandal by scandal, sin by sin, he bared the loves and weaknesses of those he sought. Exciting melodrama, and one of the top mystery films of the year. Backed with a pre-selling campaign over 544 Mutual Broadcasting network stations, 24-sheet and other posters will make strong, dramatic cut-outs for lobby and marquee display. Newspaper ad mats are equally strong and will compel attention. Pre-tested campaign ads are described in the pressbook and have proven value. Picture is obviously for grown-ups and should be booked with the idea of an adult audience, preferably for mid-week or old-folks matinee. Youngsters won't like it too much. A special recording, suitable for radio station or over your P. A. system, is available, and will stop folks in their tracks, to find out what's up. Lots of special exploitation ideas in the pressbook for newspaper and

other tieups. Letters will prove to be best stunt for selling "The 13th Letter"—in a dozen variations of promotional ideas.

TRIO—Paramount. A picture with pre-selling acclaim. Six months in New York, first-run, and the same in other cities. Record-breaking business for W. Somerset Maugham's fascinating picture package, three great short stories in one feature film. It can set a new pattern for playdates elsewhere. If it becomes a part of your showmanship program, and a challenge we recommend that you offer "Trio" as an adult picture, not necessarily censorable, but mature. Give the grown-ups something, once in a while. The kiddies have their innings. Posters start with a 6-sheet and will make cut-outs for lobby display. Newspaper ad mats are in limited assortment, but enough in all sizes for your purposes. You couldn't ask for more. There is a certain style to this attraction that requires continuation of the "style" in your advertising. A big audience, all over the country, are really waiting for this picture.

BELLE LA GRAND—Republic. Lady by birth, gambler by choice. As deadly as loaded dice, as exciting as the spin of a wheel. Peter B. Kyne's famous story of old San Francisco, with Vera Ralston, John Carroll and a big cast. 6-sheet is largest poster but contains art work to illustrate "La Belle" in costume. No herald, but you can print your own from several over-sized ad mats, too big for average newspaper use. The ad mats generally have action and style, and will put over "La Belle" for what she has to sell, in fact or fiction. La Belle Ralston looks Vera Grand.

Display—From a Man Who Rolls His Own



A. B. Cogsdale, manager of the Virginia theatre, Danville, Va., is a man who believes in his own theory of showmanship—and proves it. At left, he shows you the front display which he made to his own specifications. The copy was "blown up" from a pressbook newspaper ad mat. And above, his own advertising layout, made from pressbook ads and a set of stills. He says, "Hollywood artists might know what they are doing but it wouldn't have worked here." It all added up to "one of the biggest grosses we ever had."

Saudi Arabia Exhibitor Returns to California

L. F. Adams, manager of the Tapline theatre, at Ras el Misha'ab, Saudi Arabia, who is well known to readers of "What the Picture Did for Me" and a member of the Round Table, advises that he is leaving his Near East but far-away theatre situation to become manager of the Downtown theatre in San Francisco, U. S. A. And since we have his biographical data on file, we discover that he was born in Pasadena, California, and therefore is coming back to his home State. Mr. Adams reports he was employed by International Bechtel, Inc., at Dhahran, to operate non-commercial theatres for company personnel and that they have five such theatres along the Trans-Arabian Pipeline. He started as a projectionist—and acquired his managerial experience half way round the world.

"Lost Articles" Story Gets Front Page Break

Dale Tysinger, manager of Shea's theatre in Ashtabula, Ohio, got a front-page break with a human interest story about lost articles in the theatre, in which a local three-year-old obtained a news picture, posed in the lost-and-found room. She wasn't lost, but she had lost her mittens and that brought out a staff writer on the *Ashtabula Star-Beacon*, who interviewed the manager on the general subject of lost articles. He stressed the fact that the more exciting the picture, the more things turn up lost, and that the theatre generally has about forty pairs of gloves, and twice as many unmade, among its assortment of things on hand.

Interstate Provides Special Lobby Decorative Paper

Truman Riley, city manager for Interstate theatres in McAllen, Texas, sends a photo of his lobby front for "King Solomon's Mines," which shows his use of the special "jungle paper" as supplied by the circuit for lobby decoration and trim. It is a lithographed background design, available to all theatres from the Interstate warehouse in Dallas, and in this instance provides that jungle atmosphere. He says the circuit also stocks "log cabin" paper, a prison "stone wall" paper and other background designs, as well as almost any color, for use with poster cut-outs and other accessories in building lobby and front displays.

Vancouver Is Showmanship City

N. J. Duncan, manager of the Strand theatre, Vancouver, and one of the Round Table fraternity in that wonderful city, sends a bundle of showmanship items and pictures.

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National Pre-Selling

Waycross, Georgia, is the lucky town that wins the world premiere showing of "Queen for a Day" in a contest between 540 cities, conducted by producer Robert Stillman over the Mutual Broadcasting System. April 14th will be the lucky day, and southern hospitality will be pushed to new heights to prove how popular this promotion idea turned out to be. The entire city is involved, and the contest to determine the "Queen" will be held in the Waycross Stadium, seating 10,000 people, or more than half the population. The climactic event will be a Grand Ball in honor of the winning "Queen" with the whole town invited. The picture has been named by the General Federation of Women's Clubs as "one of the best ever seen" by Mrs. Harry Lilly, national chairman.

Universal has mobilized a special exploitation force of 20 fieldmen to help promote the initial openings of Bill Mauldin's "Up Front" which had its world premiere at Loew's State Theatre in New York last Saturday, and is set to open in more than 300 situations during April. Assignments include Bob Ungerfield in Cincinnati and Indianapolis; Dave Pollard in Baltimore and Washington; Julian Bowes, Dallas; Ed Holland, Omaha and Des Moines; Duke Hickey, Pittsburgh; John McGrail, New England; Bob Kaufman, St. Louis; Ben Katz, Chicago, and Cliff Brown in San Francisco. Special assignments go to Bob Wile, "Bucky" Harris, Bill Slater and others of the home office staff.

National Screen Service offers something new in framed "Displayways"—a group of five differently framed and showmanized displays, calculated to "turn people into patrons." Attractive frames hold standard NSS advertising forms, with a place for theatre and playdates, for use in show-windows, on store counters and in hotel lobbies and transportation terminals. An innovation is "away from the theatre" showmanship that is expected to pay off at the box office.

Women's Home Companion for April, due on the stands, has a cute two-column story on the different characterizations of "Alice in Wonderland"—including the original little girl that inspired Lewis Carroll's famous book. Under the title, "Do You Know Your Alice", four pictures and captions ask you to identify the real Alice Lindell, the historic drawing of "Alice" by John Tenniel, Walt Disney's cartoon character and a photo of Kathy Beaumont, who is the "voice" of "Alice" in the new picture.

Cecil B. DeMille is starred in a short Technicolor film which he has recently completed for Paramount, to be shown in the theatres throughout the country in connection with the annual drive of the United Cerebral Palsy Associations, which starts in April. Picture is entitled, "The House on Any Street", and DeMille appears in the film and serves as commentator,

with a cast of young Paramount players and children from the Orthopedic Hospital, where some of the scenes were shot. Leonard Golden-son, president of United Paramount Theatres, is president of UCPA and Bob Hope is national drive chairman.

Edward Alperson's "The Sword of Monte Cristo," which will be released this month by 20th Century-Fox, is being boosted by 12,000,000 teen-agers in a tieup with the "Y-Teen" Clubs of America, who have hundreds of local units throughout the country, under the wing of the Parent-Teachers Association, Chambers of Commerce and civic groups, assuring publicity for the film with schools, libraries and youth groups from Coast to Coast.

A special "Bird of Paradise" newsreel has been made by 20th-Fox-Movietone and is available to hundreds of leading stores which are introducing fashions and merchandise based on the picture's promotion. The film, which runs five minutes, is offered in 16mm for use away from the theatre, and features models wearing the 23 fashion creations inspired by the film, with a commentary by Vyvyan Donner, fashion director for Movietone News.

Twentieth Century-Fox's "Follow the Sun" will be promoted in a Coast-to-Coast tieup with Catalina, Inc., which has created a special "Follow the Sun" swim suits for men, women and children, displaying them in approximately 10,000 stores, with full-page ads breaking simultaneously in national magazines. The company is also distributing a promotional manual to encourage local campaigns between dealers and theatre managers, to put on bathing suit contests with cooperative advertising. The current issue of Reader's Digest will bring the story of "Follow the Sun" to 25,000,000 readers throughout the world.

Contests are emerging as key promotion items for the exploitation of Columbia's "Valentine", following the success of this policy in key situations. Edward Harrison, manager of the Bijou theatre, Springfield, Mass., concentrated on radio programs and hotel and night club tieups. Nate Wise, publicist for RKO theatres in Cincinnati, promoted two top daily newspaper contests. A pre-selling campaign is being worked out in Portland, Ore., in which a contest is built around nightly tango sessions, tied in with night club, dance studio, radio station and daily newspaper.

Fred Jablons, promotion manager for the Newark Star-Ledger, sends a tear sheet of the institutional advertising for motion pictures which his paper is doing to promote business in film theatres. An excellent combination of text and stills from half a dozen pictures, under the caption, "Don't Miss the Good Ones."

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WANTED—EXPERIENCED MANAGERS FOR drive-in theatre chain located in upper New York State. Send qualifications and experience. BOX 2534, MOTION PICTURE HERALD.

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WANTED: PROJECTIONIST THAT KNOWS booth operation. Excellent salary. Location, Southwestern Virginia. Air mail special delivery qualifications c/o BOX 2542, MOTION PICTURE HERALD. New York, N. Y.

EXPERIENCED THEATRE MANAGER. GIVE age, number of years experience as theatre manager and recommendations. STATE THEATRE, Richmond, Indiana.

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The Product Digest

Go for Broke!

MGM—Nisei GI's

Dore Scharly and Robert Pirosh have achieved one of the most difficult production feats. They have followed an excellent war film, "Battleground", with another equally good. Although made by the same producer-director team with the same star, Van Johnson, "Go for Broke!" is quite different from "Battleground" and has its own fine points.

While the previous World War II Metro film caught the flavor of GI's immersed in their own tiny section of the battleground, this picture has for its poignant theme the gallant war service in Italy and France of the Nisei, or Japanese-Americans, who were all volunteers in the United States Army.

Shownmen will have the opportunity not only to herald a fine war film but also one which treats well a war-time problem of a serious nature to a number of our fellow citizens of Japanese ancestry. The only difficulty in attracting throngs of patrons may be the competition of the present war headlines, which tend to give a certain remoteness to all World War II stories.

"Go for Broke!" has the ingredients of a great motion picture—it is a warm story of men in difficult circumstances told through the presentation of some of the most graphic and moving war incidents ever seen. The action scenes are authentically those of a platoon of the 442nd regimental combat team.

Van Johnson gives the best performance of his career as a Texas lieutenant who finds—much to his disgust—that he is assigned to a unit composed entirely of Nisei volunteers. The naturalness of the acting of the principal members of his platoon is memorable. The men of the platoon—the heroes of the 442nd—although far from Johnson's initial idea of what soldiers should be, are a varied group with special problems in addition to that of Nisei fighting on the side of the United States.

As in other U. S. Army platoons there are all kinds of men. There is the little fellow who had to stand on tip-toe to get into the Army; the sergeant who becomes the first Nisei lieutenant and others with family problems back in the "Relocation Camps". They make their collective impression on Johnson in a series of swiftly paced scenes that see the 442nd team through training and on to combat. Finally Johnson appreciates the sterling qualities of his men, as individuals and as U. S. soldiers. At the end, his former comrades in a Texas division learn to share his enthusiasm for the Nisei.

The title of course has nothing to do with gambling. It means "an all-out effort". And so the film was an all-out effort by all concerned. Scharly made the film adhere to the highest production standards. While the number of principals is fairly small and there are no scenes with great crowds of extras, the variety of war sets is amazing. Pirosh's screenplay, after a bit of wordy dialogue in a few of the early scenes, is very good. His direction took full advantage

of the screen's mobility without detracting attention from the individuals. Also he did not overlook pointing up the light and humorous touches.

The unknown actors who play the Nisei are collectively and individually superb in their roles. The few other supporting players also do well.

Seen at the home office. Reviewer's Rating: Excellent.—M. Q., Jr.

Release date, May 25, 1951. Running time, 92 minutes. PCA No. 15901. General audience classification. Lt. Michael Grayson.....Van Johnson
Lane Nakano, George Miki, Akira Fukunaga, Ken K. Akamoto, Henry Oyasato, Harry Hamada, Henry Nakamura, Warner Anderson, Don Haggerty, Gianna Canale, Dan Riss.

Circle of Danger

ELC-Coronado-Rose — Mystery Melodrama

This Coronado film, a David E. Rose presentation, is an interesting attempt at mystery and melodrama, and stacks up as a satisfactory film in this category with some good entertainment values.

Starring Ray Milland and Patricia Roc, the exhibitor has names for marquee strength and audiences should be more than satisfied, for the picture has considerable appeal. There is an atmosphere of the British-type thriller about this film, aided and abetted by some excellent underplaying on the part of the leads and supporting players. The action unwinds rather slowly, the story being of a thin and tenuous nature.

Produced by Joan Harrison and directed by Jacques Tourneur, "Circle of Danger" concerns an American, Milland, who is out to track down the murderer of his brother who was a member of the British Commandos during the war. Milland suspects his brother was not killed in action but, rather, met foul play. Eventually he gets to the truth and it turns out that an unfortunate circumstance of war caused the brother's death. It's a surprise ending and not a bad one at that.

During his meanderings up and down the British Isles—London, Wales, Scotland—Milland romances a pretty girl, Miss Roc, who has a most engaging personality. The camera takes the audience on a vivid picture postcard tour to the Welsh coal mines, the London market, the highlands in Scotland, etc., all these location backgrounds providing some highly interesting moments.

On the whole, the screenplay by Philip MacDonald is a good one, with the dialogue ranging from excellent to rather ordinary. Perhaps with a better story to work with, the whole picture could have come out more alive than it does. Notwithstanding the faults, however,

"Circle of Danger" has a good deal of suspense if rather limited action. There isn't one good chase or fist fight in the whole 86 minutes.

The acting is good and some of the character parts are particularly well done by the English cast.

Reviewed at a New York screening room. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, April, 1951. Running time, 86 minutes. General audience classification.

Clay Douglas.....Ray Milland
Elspeth Graham.....Patricia Roc
Sholto Lewis.....Marius Goring
Hamish MacAra.....Hugh Sinclair
Naunton Wayne, Marjorie Fielding, Edward Rigby.

Golden Salamander

Eagle Lion Classics — Adventure in Africa

There is a fine sense of drama and suspense in this J. Arthur Rank-produced adventure story. Photographed with a very authentic flavor, and full of sharply-etched characterizations, "Golden Salamander" should be box office for both the art houses and theatres catering to the action fans.

Starred with Trevor Howard is a screen newcomer, a beautiful French girl who calls herself Anouk. She has both charm and grace and should be seen more often. The supporting cast are all excellent and succeed in making half-way believable what on the face of it appears to be a somewhat fantastic story.

Produced by Alexander Galsperon, the film was directed by Ronald Neame, one of Britain's most able directors, from a screenplay by himself, Lesley Storm and Victor Canning. The picture offers vivid and impressive camera work.

It's the story of a British archeologist sent to North Africa to supervise the dispatch of a valuable collection of antiques which, salvaged from a mined ship during the war, has been in a villa in Kabarta, the home of a wealthy Levantine, played by Walter Rilla.

On his way to Kabarta, archeologist Howard is forced to abandon his car and so discovers a wrecked truck with a shipment of guns. In Kabarta he is suspected of having gotten wind of the gun-running business and is trailed by Herbert Lom and Jacques Sernas. He meets Anouk and a local character, admirably played by Wilfred Hyde-White.

The gang, headed by Rilla, goes to town on Trevor when he decides to take his knowledge to the authorities. They almost succeed in doing away with him, but in the end he triumphs.

Seen at a New York screening room. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, April, 1951. Running time, 96 minutes. PCA No. 13864. General audience classification.

David.....Trevor Howard
Anouk.....Anouk
Rankl.....Herbert Lom
Douvet.....Miles Malleon
Seraffis.....Walter Rilla
Max.....Jacques Sernas
Wilfred Hyde-White, Peter Copley, Eugene Deckers, Henry Edwards, Marcel Poncin, Percy Walsh, Sybilla Binder, Kathleen Bontall, Valentine Dvally.

SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART

Cuban Fireball

Republic—Tuneful Comedy

This Herbert J. Yates production, with Sidney Pickers as associate producer and William Beaudine as director, turns out to be pleasant, tuneful affair with the vivacious Estelita Rodriguez sparking the film with her verve and personality.

In "Cuban Fireball," Miss Rodriguez plays the part of a morale-boosting singer in a cigar factory who overnight becomes a fabulous heiress. Her experiences in trying to keep the fortune hunters away make up the story of the film, which is broken occasionally by a musical number.

Miss Rodriguez is about to be fired for mimicking her boss in the cigar factory, when the news comes in that a relative has died naming her sole heiress to a large fortune. She boards a plane to Los Angeles and en route decides to disguise herself in order to lead any possible convicts astray.

This double-identity masquerade is particularly hard on Warren Douglas, who has fallen madly in love with the young lady. The disguise finally leads to a rather fantastic story about murder and is culminated in an attempt to blackmail the heroine. At this point her suitor takes on the role of a hero, clears up the mess, and paves the way for romance.

It's all light and frothy and should be enjoyed by audiences who do not take their entertainment too seriously. Miss Rodriguez sings some songs in her usual spirited manner, and other members of the cast include Mimi Aguilera and Leon Belasco. The screenplay is by Charles E. Roberts and Jack Townley.

Reviewed at a Republic screening room in New York. Reviewer's Rating: Good.

Release date, March 5, 1951. Running time, 78 minutes. PCA No. 15019. General audience classification. Estelita Rodriguez..... Herself
Tommy Pomeroy..... Warren Douglas
Senora Martinez..... Mimi Aguilera
Hunyadi..... Leon Belasco
Donald MacBride, Rosa Turich, John Lital

Silver City Bonanza

Republic—Buried Treasure

Melville Tucker, associate producer, has liberally seasoned this modern Western with most of the standard box office elements—a pretty ingenue, cute children, precocious animals, buried treasure, and hard-ridden, hard-fighting cowboys. The elements jell nicely, making "Silver City Bonanza" a better than average Western.

Rex Allen and his buddy Gabriel Horne (dancer Buddy Ebsen) are hunting the murderer of Horne's blind brother when they come upon a lady in distress, Mary Ellen Kay. A gang of range hoodlums are trying to drive Miss Kay and her young brother and sister off her ranch. Allen and Horne agree to help fight off the bandits. They discover that Miss Kay's enemies are also the murderers of Horne's brother, and that they are seeking Spanish silver buried in a lake on the ranch centuries ago.

In the climactic scene, Allen and Horne trap the gang and their deep-sea diver as they are about to steal the treasure. With the help of Duke, a canny canine, Allen and his sidekick soundly trounce the badmen. Miss Kay gets the bullion and, possibly, Allen.

Interspersed with the chases and gunplay are three songs by Allen and a dance number featuring Buddy Ebsen and young Alix Ebsen.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—Tom Canning.

Release date, March 1, 1951. Running time, 67 minutes. PCA No. 14968. General audience classification. Rex Allen..... Rex Allen
Gabriel Horne..... Buddy Ebsen
Katie McIntosh..... Mary Ellen Kay
Billy Kimbley, Alix Ebsen, Bill Kennedy, Gregg Barton, Clem Bevans, Frank Jenks, Hank Patterson, Harry Lauter, Harry Harvey

Heart of the Rockies

Republic—Rogers vs. Rustlers

The latest Roy Rogers vehicle spins a Western yarn with some slight social implications. Happily, however, associate producer Edward J. White and director William Witney never permit the message—prison life is detrimental to young first-offenders—to hamper the pace of this typical Rogers film.

Rogers, a highway engineer, is blasting a new road through the mountains with the help of a group of boys, non-hardened criminals paying their debt to society and being reformed at the same time in a model work camp. Rancher Ralph Morgan, ornery and conservative, objects to the new-fangled highway. With the help of his ranch boss, Fred Graham, he tries to put an end to construction. Graham and Morgan realize that without the work camp the highway cannot be constructed. They attempt to discredit the experiment in penology by pinning a number of neighborhood crimes (actually committed by Devery and his cohorts) on the boys.

They are about to be shipped to conventional prisons when Rogers and one of the lads discover that Graham has been stealing Morgan's pure-bred cattle and replacing them with "scrubs." Faced with the discovery, Graham kills Morgan. The forces of good—Rogers, Trigger, Morgan's pretty niece, Penny Edwards, the sheriff and the boys from the camp—defeat Graham and his gang after a chase.

Rogers sings a number of songs, alone and with Miss Edwards. The comedy chores are handled by Gordon Jones, proprietor of a dude ranch, and Mira McKinney, his tenderfoot guest.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—T. C.

Release date, March 30, 1951. Running time, 67 minutes. PCA No. 14940. General audience classification. Roy Rogers..... Roy Rogers
June..... Penny Edwards
Splinters..... Gordon Jones
Andrew Willard..... Ralph Morgan
Fred Graham, Mira McKinney, Robert "Buz" Henry, William Gould, Pepe Hernandez, Rand Brooks, Foy Willing and the Riders of the Purple Sage and Trigger

I Was An American Spy

Allied Artists—Espionage Story

The Reader's Digest publication of this factual story about an American woman who rendered invaluable service to her country in Manila during the Japanese occupation appears to be a most dependable springboard from which to take off in exploiting David Diamond's production, in which Ann Dvorak portrays the heroine and Gene ("Steel Helmet") Evans also appears.

Producer Diamond's production is documentary only at the beginning, when General Mark Clark authenticates Claire Phillips' adventures and achievements, and at the end, when she is presented a medal by a Presidential representative. Between these points it is handled in fiction fashion, not expertly enough to seem slick, and often ineptly enough to discount its factualistic impact. Possibly the authenticity will make up for the shortcomings which would condemn a purely fictional film to mild acceptance in most situations.

Miss Dvorak, a cafe entertainer in Manila, marries a soldier on the day after Pearl Harbor, and when he is killed by the Japanese she returns to her calling as a means of obtaining and transmitting to American guerrillas in the hills information, supplies and services which the underground employs in its aid to Allied forces. The picture shows chiefly her narrow escapes from detention, and finally her exposure, arrest and conviction, which is averted by the timely arrival of rescuing forces two years later. Douglas Kennedy, Richard Leo, Philip Ahn, Leon Lontoc and Marya Marco provide the principal support.

Lesley Selander directed from a screenplay by Sam Roeca, who may have been handicapped

by having too much factual material to work with. Ben Schwab was associate producer.

Reviewed at the studio in Hollywood. Reviewer's Rating: Average. — WILLIAM R. WEAVER.

Release date April 15, 1951. Running time, 85 minutes. PCA No. 15132. General audience classification. Claire..... Ann Dvorak
Boone..... Gene Evans
Phillips..... Douglas Kennedy
Lolita..... Chaling
Col. Masamoto..... Richard Leo
Capt. Arito..... Philip Ahn
Lisa Ferraday, Leon Lontoc, James Leong, Nadine Ashdown, Leo Abbley

Insurance Investigator

Republic—Insurance Racket

Insurance investigator Richard Denning teaches gambler Reed Hadley and his gang that old lesson, "crime does not pay" in his story of the familiar double-indemnity racket. It moves at a good pace, but there is little genuine excitement and only a modicum of suspense in this rather routine film.

John Eldredge's partner dies an apparently accidental death, with Eldredge beneficiary of the double indemnity policy. Since this is the fourth such death in the San Marlo, Calif., area, the insurance company assigns Denning to the case. The partner's daughter, Audrey Long, cooperates in the investigation and Denning joins Eldredge's firm as a salesman. Denning is closing the trap when the gamblers behind the insurance racket kill Eldredge making it appear suicide, to protect themselves. Denning gets definite evidence on the gang after they kill another man for his insurance. Kidnapped by the mob, Denning is rescued by the police after a mad chase and running gun battle. In the end, the insurance investigator gets his man and the attractive Miss Long.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.—T. C.

Release date, March 23, 1951. Running time, 60 minutes. PCA No. 15049. General audience classification. Tom Davison..... Richard Denning
Nancy Sullivan..... Audrey Long
John Hammond..... John Eldredge
Addie Wilson..... Hillary Brooke
Reed Hadley, Jonathan Hale, Roy Bancroft, Wilson Wood, William Tannen, Philip Pine, Crane Whitley, Ruth Lee, Patricia Knox, M'Lisa McClure, Maurice Samuels

My Forbidden Past

RKO Radio—Heavy Drama

New Orleans in the latter part of the 19th Century is the scene of this heavy, romantic drama in which not one of the principal characters is likely to attract audience sympathy. The plot revolves chiefly around maneuvers of Ava Gardner to revenge herself on her lover Robert Mitchum, who marries another.

Miss Gardner plays a girl raised by an aunt, Lucile Watson, who tries to keep secret the fact that the girl's grandmother was a notorious figure. The other member of the household is the aunt's worthless son, Melvyn Douglas. He talks the girl out of running off to marry Mitchum, a Northern research doctor, whom he thinks is not their equal socially. Mitchum and the girl each feel jilted; he marries Janis Carter, an opportunist.

Complications set in as Miss Gardner, now rich from an inheritance of her notorious ancestor, determines to win Mitchum—despite his wife—or ruin him. When rebuffed, she makes a deal with her cousin to seduce the doctor's wife. The plan miscarries when the wife refuses to consummate an affair. There is a scuffle and the wife is killed in a fall. At the inquest Miss Gardner, now repentant, tells what actually happened in order to keep Mitchum from being falsely indicted for the murder of his own wife. The film ends with the aunt feeling disgraced; the son held for murder and Mitchum telling the girl that now she will make him a good wife.

Mitchum's performance is wooden. Miss Gardner and Miss Carter are attractive in gowns that may cause some eyebrow lifting. Miss

Gardner plays her part with zest but is not very convincing. Douglas does as well as could be expected in his unsavory role. For exploitation reliance had best be put on the star names and whatever drawing power the somewhat misleading title may have.

The film is a Robert Sparks-Polan Banks production, produced by the latter from his own novel and directed by Robert Stevenson. Marion Parsonnet wrote the screenplay.

Reviewed at the home office. Reviewer's Rating: Good.—M. Q., Jr.

Release date, April 14, 1951. Running time, 81 minutes. PCA No. 14149. Adult audience classification. MarkRobert Mitchum

BarbaraAva Gardner
PaulMelvyn Douglas
Lucile Watson, Janis Carter, Gordon Oliver, Basil
Ruydael, Clarence Muse, Walter Kingsford, Jack
Briggs, Will Wright

(Review reprinted from last week's HERALD)

SHORT SUBJECTS

TAMING OF THE SNOOD (Columbia)

Comedy Favorites (3433) (Reissue)

Buster Keaton is shown as the proprietor of a millinery shop, trying to deliver a hat to a customer who employs an eccentric maid. Troubles reach their climax when Buster, trying to rescue

a parrot freed by the maid, winds up atop a flag pole and in danger of plummeting to the street. Naturally he is saved, but only after a series of mishaps.

December 14, 1950

19 minutes

WE'RE ON OUR WAY TO RIO (Paramount)

Popeye Champion (Z10-2)

Popeye goes to South America where he finds Olive Oyl, the singing and dancing star of a night club. Both Popeye and Bluto vie for her favor, but with help from a can of spinach, Popeye wins Olive's affections.

Release date, November 3, 1950

7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 783-84, issue of March 24, 1951.

Feature Product by Company starts on page 773, issue of March 24, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1	Good
Abbott and Costello Meet the Invisible Man (116)	Univ.	Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Town	Realtor	Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793		A-1	Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	May 20, '51		Dec. 30	(S)643			
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Across the Wide Missouri (color)	MGM	Clark Gable-Ricardo Montalban	Apr. 13, '51	95m					
Adam and Evelyn (Brit.) (923)	Univ.	Wanda Stewart-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2	Good
Admiral Was a Lady. The Again . . .	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	292	A or AY	B	Fair
Air Cadet	PFC	Colleen Townsend-Sarah Padden	Dec. 23	72m	Feb. 17	635		A-2	Good
Al Jennings of Oklahoma (color) (327)	Col.	Stephen McNally-Gail Russell	Mar., '51	94m	Jan. 13	662	AYC	A-2	Fair
Alcatraz Island (002)	WB	Dan Duray-Gale Storm	Sept. 9, '50	64m	July 29	406		A-2	
All About Eve (030)*	20th-Fox	John Lital-Ann Sheridan (reissue)	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
All Quiet on the Western Front	Realtor	Bette Davis-Anne Baxter	Aug. 1, '50	103m	July 22	398			
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Lowrey-Louis Wolheim (reissue)	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
Annie Get Your Gun (color) (39)*	MGM	Tyrone Power-Micheline Prell	Aug., '50	107m	Apr. 15	261	AYC	A-2	Excellent
Another Shore	Pentagon	Betty Hutton-Howard Keel	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Appointment With Danger (formerly United States Mail) (5019)	Para.	Robert Beatty-Moira Lister	May, '51	89m	Jan. 13	(S)662		A-2	
At War with the Army* (5014)	Para.	Alan Ladd-Phyllis Calvert	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	ELC	Johnny Carpenter-Allyn Lockwood	Apr. 3, '51						
Bandit Queen (5011)	Lippert	Barbara Britton-Phillip Reed	Dec. 22, '50	68m	Dec. 2	599		A-2	Good
Bayonet Charge (formerly The Imposter)	Realtor	Jean Gabin-Ellen Drew (reissue)	Aug. 1, '50	94m	Feb. 12, '44	1754			Good
Bedtime for Bonzo (112)	Univ.	Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	649	AYC	A-1	Very Good
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color)	RKO	Robert Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	(S)670			
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2	Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2	Fair
Big Cage, The	Realtor	Clyde Beatty-Anita Page (reissue)	Aug. 15, '50	80m	Mar. 4, '33	46			
Big Timber (4908)	Mono.	Roddy McDowell-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC		Good
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good
Black Angel	Realtor	Broderick Crawford-D. Duray (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blackjack	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Blazing Bullets (formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m					
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	649	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Blues Busters (formerly Bovey Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	84m	Dec. 30	(S)644	AY	A-2	
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1	
Border Outlaws	ELC	Spade Cooley-Marie Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1	Average
Border Treasure (105)	RKO	Tim Holt-Jane Nigh	Aug., '50	80m	Sept. 9	478	AY	A-1	Fair
Born to Be Bad (for. Bad of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18		AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mel Ferrer-Mirasleva	Not Set		Nov. 4	(S)554			
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton	(reissue) Oct., '50	61m					
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-J. Page	Apr. 15, '51	87m	Feb. 24	(S)722			
Bunco Squad (104)	RKO	Robert Sterling-Joan Dixon	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAIRO Road	ELC	Eric Portman	May 8, '51						
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)									
(formerly, Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51						
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-Gabby Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Casino to Korsa (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AY	A-1	Good
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51		Dec. 30	(S)643	AYC	A-2	
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC		
Circle of Danger (formerly White Heather)	ELC	Ray Milland-Patricia Roc	Apr., '51	86m	Mar. 31	783	A	A-1	Good
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept., '50	85m	May 13	295		A-2	
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644			
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2	Excellent
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amenda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2	Good
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706			Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784		A-2	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC		Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dancing Years (Brit. ' (color)	Stratford	Dennis Price-Gisela Preville	Aug., '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2	Good
Desert Hawk (color) (925)	Univ.	Yvonne De Carlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1	Good
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color)	Univ.	Donald O'Connor-Helene Carter	Not Set	75m	Nov. 25	599	AYC		Good
Double Deal (112)	RKO	Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EDGE of Doom (152)	RKO	Dana Andrews-Farley Granger	Aug. 19, '50	99m	Aug. 5	413	A	A-2	Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FABIOLA	UA	Michele Morgan-Henry Vidal	May 25, '51						
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1	Excellent
Father's Little Dividend (124)	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Faust and the Devil (Ital.)	Col.	Italo Tajò-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '51	59			
Fighting Sullivan, The (formerly The Sullivans)	Rialert	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Mar. 3, '51	55m				A-2	
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
First Legion, The	UA	Charles Boyer-Walter Hampden	May 4, '51	86m					
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Farraday	Apr., '51	68m	Mar. 10	751		A-2	Fair
Flying Missile, The (335)	Col.	Glenn Ford, Viveca Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC		Very Good
Footlight Varieties	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766			Good
For Heaven's Sake*	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS	
				(S) Synopsis	Page		L. of D.	Herald Review
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766		Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	May, '51	92m	Mar. 3, '51	741	A	A-2 Excellent
Frenchie [color] (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2 Good
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lans-Eddy Waller	Sep. 6, '50	60m	Sep. 16	486	AYC	A-1 Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sep. 16	486	AY	A-2 Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B Very Good
Fury of the Congo (329)	Col.	Johnny Weismuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722		Average
GAMBLING House (formerly Mike Fury)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1 Average
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1 Fair
Ghost Chasers (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51					
Glass Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sep. 23	493	AY	A-2 Very Good
Go For Broke	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	Excellent
Golden Salamander, The (Brit.)	WB	Anouk-Trevor Toward	Apr., '51	96m	Mar. 31	783	AYC	Very Good
Great Caruso, The [color] (127)	MGM	Mario Lanza-Ann Blyth	Apr., '51					
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1 Good
Great Missouri Raid, The (5013) [color]	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614		B Fair
Guns A'Blazin' (formerly Law and Order)	Realart	Walter Huston-W. Brennan (reissue)	Sep. 1, '50	73m	Mar. 12, '32	56		
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S)406		
HALLS of Montezuma [color] (103)*20th-Fox		Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2 Superior
Hamlet (Brit.) (5pc.)* (101)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2
Happiest Days of Your Life, The	Pacemakers	Alastair Sim-M. Rutherford	Sep., '50	81m	Sep. 16	486	AYC	Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (114)	RKO	Claire Trevor-Robert Clarke	Mar., '51					
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY	
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2 Very Good
Harvey (107)*	MGM	James Stewart-Joseph Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2 Excellent
Headline Story, The	Univ.	D. Crisp-J. Lynn-M. Reynolds	May 11, '51					
He Ran All the Way	UA	John Garfield-Shelley Winters	Apr. 27, '51					
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784		Good
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m				
Her Wonderful Lie (Ital.) (343)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2 Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Willis	Sep., '50	81m	Aug. 12	434	AY	A-1 Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546		
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	A-2 Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2 Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sep. 23	493		A-1 Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1 Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1 Average
House of Dracula	Realart	Lon Chaney, Jr., Carradine (reissue)	Oct. 1, '50	67m	Dec. 8, '45	2746		Excellent
House of Frankenstein	Realart	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237		Good
House on Telegraph Hill	20th-Fox	Richard Basehart-Valentina Cortes	June, '51	93m	Mar. 10	749		B Very Good
Hue and Cry	Fine Art	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		A-2 Fair
Hunt the Man Down (111)	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2 Fair
I CAN Get It for You Wholesale	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757		A-2 Very Good
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Dec. 9	606	AYC	A-1 Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sep., '50	57m	Aug. 5	414		A-1 Fair
I Was an American Spy (AA-19)	Mono.	A. Dvorak, G. Evans, D. Kennedy	Apr. 15, '51	85m	Mar. 31	784		Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2 Good
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sep. 8, '50	72m	July 1	366	A	A-2 Fair
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sep. 30	501	AYC	A-1 Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2 Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sep., '50	70m	Sep. 9	477	AYC	A-1 Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B Very Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784		Fair
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2 Fair
JACKPOT, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	609	AYC	A-2 Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50					
Joan of Arc (color) (165)	RKO	Ingrid Bergman-José Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m				
Jungle Stampede (4922)	Rep.	George Breakston-Yorkie Coplen	July 29, '50	60m	Aug. 5	414		C Good
KANGEROO Kid	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1
Kansas Raiders (color) (104)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2 Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	Good
Kim (color) (115)*	MGM	Erol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1 Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634		Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sep. 30	501	AYC	A-1 Excellent
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		B Very Good
Kon-Tiki	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765		Good
Korea Patrol	ELC	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654	AY	A-2 Average

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LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390	A-2 Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A-1 Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	A-1 Good
Last Outpost, The (color)	Para.	Ronald Reagan-Rhonda Fleming	May, '51				
[formerly New Guinea Gold] (5020)	RKO	Tim Holt-Jean Dixon	Not Set				
Law of the Badlands (113)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	60m	Dec. 30	842	Good
Lemon Drop Kid, The (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	55m	Nov. 11	581	Fair
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '51	91m	Mar. 17	758	Excellent
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	112m	Aug. 17	442	A-2 Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	88m	Apr. 20, '40	433	Good
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	A-1 Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	A-2 Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51				
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A-2 Average
Long Dark Hall	ELC	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	A-2 Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	Not Set			(S)585	A-2
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538	Good
Louise (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	A-1 Excellent
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	A-2 Good
Lullaby of Broadway (color) (020)	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	A-2 Very Good
"M"	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A-2
Ma and Pa Kettle Back on the Farm	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765	B Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350	Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	A-2 Good
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set			(S)554	
Madeleine (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A-2 Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug., '50	90-67m	Oct. 28	546	A-2 Good
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	A-2 Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	89m	Nov. 18	569	A-2 Good
Man from Planet X, The	U.A.	Robert Clark-Margaret Field	May 11, '51	70m	Mar. 17	758	Good
Man from Sonora (5141)	Mono.	Johnny "Mac" Brown	Mar. 11, '51	54m			
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A-2 Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m			A-2
Mating Season, The (5016)	Para.	Gene Tierney-John Lund	Mar. 24, '51	101m	Jan. 13	661	A-2 Excellent
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	A-2 Good
Millman, The (102)	MGM	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	A-1 Good
Miniver Story, The (106)	Rep.	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	A-2 Good
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766	A-2 Fair
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598	A-1 Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	A-1 Excellent
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A-2 Average
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	A-1 Very Good
Mr. Music (5007)*	Para.	Bert Bragg-Nancy Olson	Dec., '50	113m	Sept. 2	458	A-2 Excellent
Mr. Universe	ELC	Jack Carson-Bart Lehr	Jan. 10, '51	90m	Jan. 20	669	A-1 Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	A-2 Good
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	A-1 Good
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A-1 Excellent
My Forbidden Past	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A-2 Good
My Outlaw Brother (formerly My Brother, the Outlaw)	ELC	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706	Fair
My True Story	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750	Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m			
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	A-2 Very Good
Mystery Submarine (106)	Univ.	Macdonald Carey-Maria Toren	Dec., '50	78m	Nov. 25	590	A-1 Good
NAGANA	Realart	Tala Birell-Melvyn Douglas	(reissue) Aug. 15, '50	74m	Jan. 7, '33	27	
Naughty Alette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Oct. 15, '50	86m	June 24	(S)359	B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721	A-2 Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51				
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	A-1 Very Good
New Mexico	UA	Low Ayres-Marilyn Maxwell	May 11, '51		Dec. 30	(S)644	
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329	A-2 Very Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m			A
No Orchids for Miss Blenheim	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742	B Poor
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413	B Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	A-1 Good
ODETTE	Lippert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653	Very Good
Of Men and Music (110)	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	A-1 Very Good
Oh! Susanna (color)							
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758	A-2 Good
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 28, '50	60m	Aug. 26	450	A-2 Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Apr. 17, '51	115m	June 26	(S)4219	
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	A-2 Average
On the Riviera (color)	20th-Fox	Danny Kaye-Gene Tierney	May, '51				
One Minute to Twelve	ELC	Lars Hanson-Gunnell Brostrom	Oct. 1, '50		Dec. 30	(S)644	A-2
One Too Many	Hellmark	Ruth Werrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634	Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	Good
Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	861	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	91m	Jan. 13	861	Very Good
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A-2 Average
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	Very Good
Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m			
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(S)562	

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Outrage (103)	RKO	Mala Powers-Tod Andrews	Aug. '50	75m	Aug. 26	450	AY	B Good
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29 '50	76m	Dec. 23	633		A-2 Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4 '51	69m	Mar. 24	765		A-1 Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	May 18 '51					
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept. '50	96m	June 17	345	AY	B Excellent
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov. '50	89m	Nov. 11	561	A	A-2 Fair
Payment on Demand (formerly Story of a Divorce) (171)	RKO	Bette Davis-Barry Sullivan	Feb. '51	90m	Feb. 24	722	A	B Excellent
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept. '50	87m	Aug. 19	441	AYC	B Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct. '50	75m	Oct. 21	537	A	B Good
Place in the Sun, A (5025)	Para.	M. Cliff-E. Taylor-S. Winters	Aug. '51		Sept. 9	(S) 479		
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan. '51	53m	Jan. 27	690	AYC	A-1 Fair
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. '50	74m	Jan. 6	654		B Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov. '50	78m	Nov. 18	570	AYC	A-2 Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16 '50	92m	July 29	405	AYC	A-2 Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20 '51	60m	Jan. 13	662	AYC	A-1 Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18 '50	60m	Sept. 23	493	A	A-2 Fair
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 18 '51					
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov. '50	69m	Nov. 18	570	AYC	A-1 Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr. '51	85m	Mar. 3	742	AY	B Good
Queen for a Day	UA	Phyllis Avery-Darren McGavin	Apr. 13 '51	107m	Mar. 24	766		Good
Queen of Spades (Brit.)	Stratford	Anton Walbrook-Edith Evans	Sept. 15 '50	95m				
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26 '50	55m	Nov. 4	554	AYC	A-1 Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7 '51	84m	Mar. 3	742	A	Good
Rawhide	20th-Fox	Tyrone Power-Susan Hayward	May '51	86m	Mar. 10	749		A-1 Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Mar. 16 '51	81m				
Red Shoes, The (Brit.) (color) (Spec.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar. '51	82m	Dec. 16	614	AY	A-2 Average
Redwood Forest Trail (4922)	Rep.	Stanley Clements-Peggy Stewart	Sept. 18 '50	67m	Sept. 23	494	AYC	A-1 Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24 '50	56m	Oct. 21	(S) 539		A-1
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8 '50					A-1
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb. '51	72m	Dec. 9	606	AY	A-2 Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11 '51	73m	Feb. 10	706		Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb. '51	56m	Feb. 17	714		A-1 Good
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6 '50	90m	Aug. 19	441	AY	A-1 Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15 '50	105m	Nov. 11	562	AYC	A-1 Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov. '50	67m	Dec. 9	606	AYC	A-1 Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15 '50	64m	Sept. 15 '45	2645		Fair
Rocky Mountain (008)	WB	Erroll Flynn-Patrice Wymore	Nov. 11 '50	90m	May 6	286	AYC	A-1 Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15 '50	85m	Dec. 30	641	A	B Fair
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12 '50	63m	Sept. 9	477	AYC	Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30 '51	60m	Feb. 10	706		A-1 Fair
Royal Wedding (color) (121)	MGM	Fred Astaire-Jane Powell	Mar. 23 '51	93m	Feb. 10	705	AYC	A-2 Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23 '50	60m	Nov. 18	570	AYC	A-1 Good
SADDLE Legion	RKO	Tim Holt-Dorothy Malone						
Saddle Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept. '50	77m	Sept. 2	458	AYC	A-1 Good
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1 '51	117m	Dec. 1 '45	2733		Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28 '51	128m	Oct. 22	57	AYC or AY	A-2 Excellent
San Francisco Docks	Realtar	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15 '50	66m	Dec. 7 '40	44		
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9 '50	70m	July 29	406		A-2
Sante Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr. '51					
Saturday's Hero (formerly The Hero) (318)	Col.	John Derek-Donna Reed	May '51					
Scar, The	UA	J. Barton-M. McCambridge	Apr. 6 '51	93m	Mar. 24	766		Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set					
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan. '51	77m	Dec. 16	614	A	B Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16 '51	91m	Jan. 27	690	AY	A-2 Very Good
Secret Confessions of a Model	Realtar	Danielle Darrieux-D. Fairbanks, Jr.	Mar. '51	78m				
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23 '50	86m	Apr. 29	277	A or AY	A-2 Very Good
Secrets of a Sinner	Realtar	Madge Evans-John Boles (reissue)	Mar. '51	53m				
September Affair (5012)	Para.	Jean Fontaine-Joseph Cotten	Feb. '51	104m	Oct. 21	538	A	B Very Good
Seven Days to Noon (Brit.)	Distinguished	Bary Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2 Very Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept. '50	80m	Aug. 26	450	A	A-2 Good
Short Grass (AA-18)	AA	Red Cameron-Cathy Downs	Dec. 24 '50	82m	Dec. 16	613	A	A-2 Excellent
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15 '50	86m	Jan. 27	(S) 691		
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7 '51	81m	Dec. 23	634	AYC	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29 '50	82m	Oct. 29	65	A	B Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1 '51	67m	Mar. 31	784		A Good
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Apr. 3 '51		Feb. 17	(S) 714		A
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept. '50	85m	Sept. 9	477	A	Good
Smugglers' Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May '51					
Sneak River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May '51					
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Jan. '51	85m	Jan. 27	690	AY	Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20 '51	87m	Mar. 17	757		A-2 Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S) 539		
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12 '50	73m	Oct. 14	517	AYC	A-2 Excellent
Spirit of Culver	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15 '50	90m	Mar. 4 '39	39		
Spirit of Notre Dame	Realtar	Law Ayres-Andy Davine (reissue)	Sept. 15 '50	90m	Sept. 26 '31	28		
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5 '51	68m	Feb. 10	706	AYC	A-1 Fair
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan. '51	82m	Dec. 23	634	A	Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Save Brodie	Feb. 2 '51	84m	Jan. 6	653		A-2 Excellent
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug. '50	83m	July 22	397	A	A-2 Good
Stop That Cab (5014)	Lippert	Ed Melton-Iris Adrian	Mar. 31 '51	60m				
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10 '51	91m	Dec. 9	605	A	A-2 Excellent

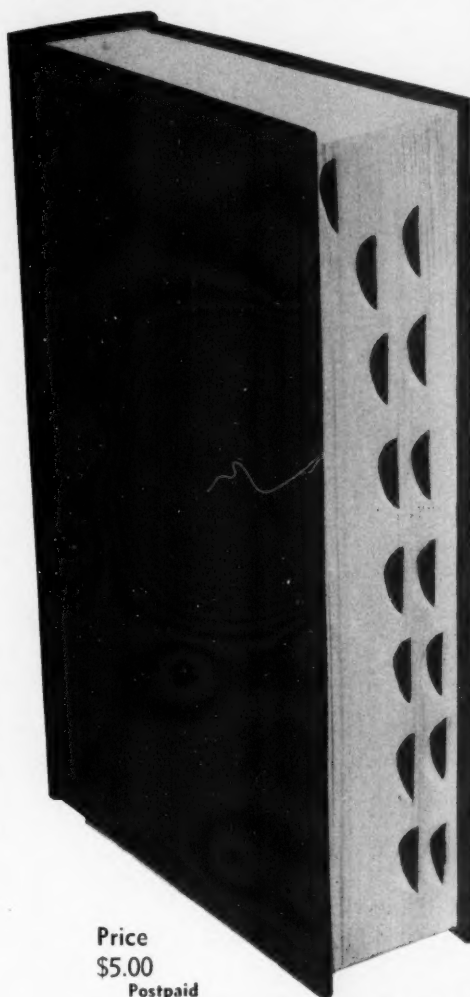
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Net'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442	A-1	Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Sugarfoot (color) (016)	WB	Randolph Scott-Adale Jergens	Mar. 10, '51	80m	Feb. 3	697	A-2	Good
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	A-1	Excellent
Sun Sets At Dawn, The	ELC	Sally Parr-Philip Shawn	Jan., '51	71m	Nov. 4	554	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	A-1	Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	B	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758	A-1	Very Good
TAKE Care of My Little Girl (color)	20th-Fox	Jeanne Crain-Jean Peters	Apr., '51		Feb. 17	(S)714		
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S)699	A	B
Tangier	Realart	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895		Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554		
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1
Tarzan and the Amazons	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m				Good
Tarzan and the Leopard Woman	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849		Average
Tarzan's Peril (172)	RKO	Liz Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	A-1	Good
Ten for Two (color) (001)*	WB	Loris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2
Teresa	MGM	Pier Angeli-John Ericson	Not Set	102m	Mar. 10	750	AYC	Excellent
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Mar. 10	750		Good
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)642		
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Mar. 3, '51		Jan. 20	(S)670		
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670	A-2	Excellent
Three Guys Named Mike (119)	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	79m	Feb. 10	705	AYC	A-2
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1
Three Secrets (008)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B
Thunder in God's Country	Rep.	Rex Allen	Apr., '51	67m				Excellent
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50					Very Good
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	74m				
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lane	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1
Tokyo File 212	RKO	Florence Marly-Robert Payton	May, '51	84m				Good
Tomahawk (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2
Trio (Brit.)	Univ.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		Excellent
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	A-2
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	Excellent
Two Guys and a Gal	ELC	Janis Paige-Robert Alda	May 15, '51					Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	Average
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613		Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2
Up Front (118)	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713		B
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B
Vengeance Valley (color) (117)	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	83m	Feb. 3	697	AY	A-2
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m			AYC	A-1
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442		Good
Virginia City (018)	WB	Errol Flynn-H. Bogert	(reissue) Mar. 17, '51	121m				
Volcano	ELC	A. Magnani-G. Brooks-R. Brezzi	May 1, '51	110m	Feb. 17	(S)714	A	B
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		Fair
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-1
When I Grow Up	ELC	Robert Preston-Martha Scott	Apr. 20, '51					Good
When You're Smiling (304)	Col.	Jerome Courland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S)644		Good
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1
Women on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	Average
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743		A-2

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